

HARDWARE

**YOUTH OF
TODAY**

Alone in a Crowd

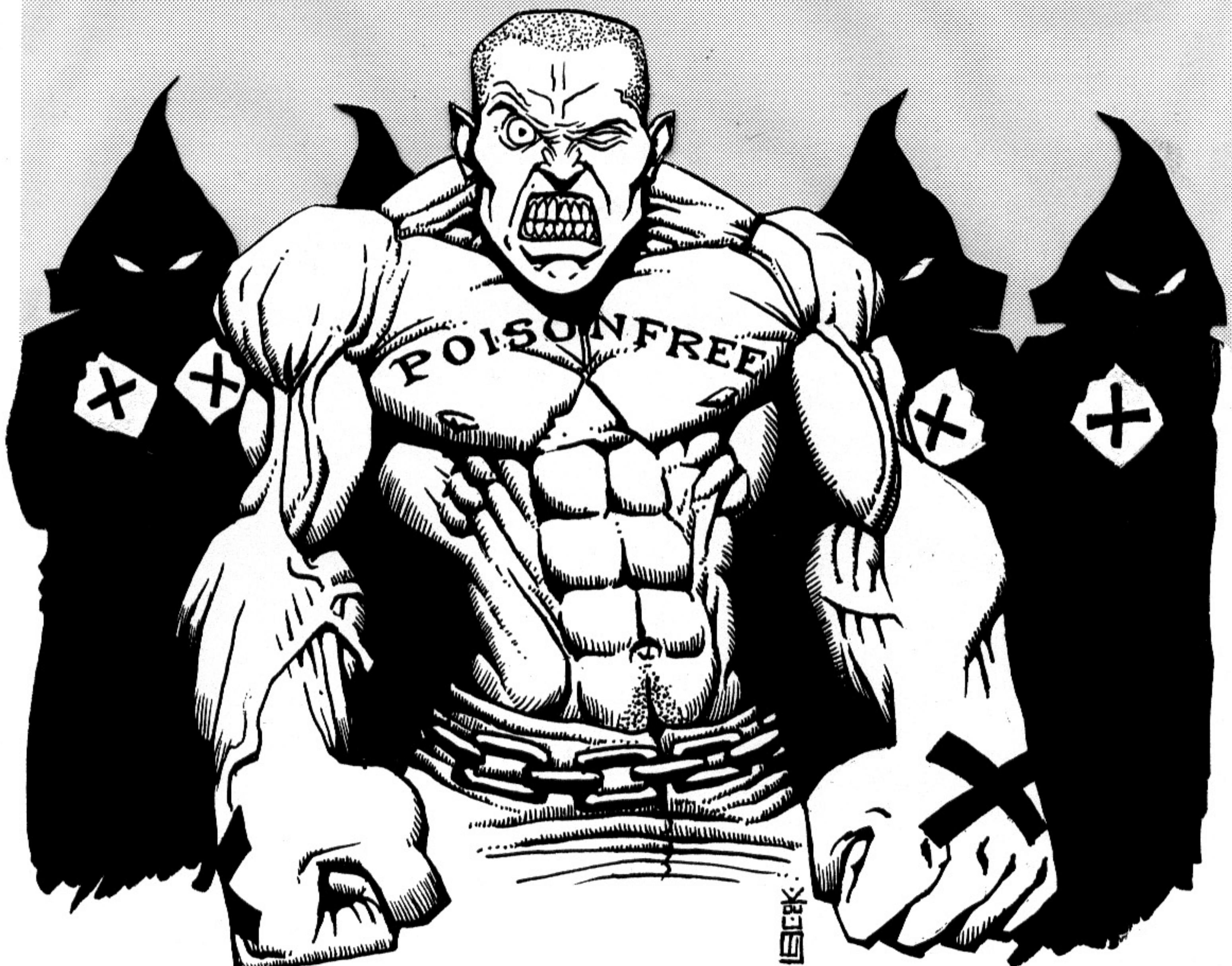
Dave Smalley

YOUTH BRIGADE

FANZINE \$1.00

LATE SUMMER 1994

REVIEWS
OPINIONS
FLYER ART



HARDWARE

Welcome to Hardware #5. I honestly didn't think this could last this long. If everything went right, you should be holding in your hands a 40 page newsprint fanzine with a 1,000 copy circulation. That is if everything went right. Well, as you might of heard by now, you'll see that this is the nostalgia issue. I told Brett I wanted the summer off and told him to do what he wanted with this issue of Hardware. We discussed it and came up with this. It may be a risk, he really wanted to do it. I'm pretty much happy with the results. I ended up doing much of it anyway, it was too hot to go out this summer! Enjoy and #6 will be out in Nov./Dec. I hope...

in memory of...

For this issue I did a lot of recollections of hardcore years past. Brett reminded me of all the good stories I had and told me to write them down. I actually enjoyed doing it, because I was around for a lot of cool shit. Sometimes I wish I wrote stuff down week after week for future generations to read. I have always been into the history of music and hardcore was probably the most interesting of all. The people, bands, places, the tours, the mishaps, the fights, etc... all had purpose for a good many years. Now...well, let's just say things aren't the same but definitely not that bad (it could be a lot worse!).

Brett and quite a few people long for the days of '88, when almost all the bands were good and actually had something to say. Hell, I would love to go back in time, but sadly it just can't be done. Brett is probably going to have my head, but to put it bluntly, I really don't give two shits about those thrilling days of yesteryear. I'm sick of talking about it. I was there. It would be one thing if most of the people who were involved in the scene then were involved now. The truth is they are not. I have seen so many come and go, all the major players flaked out. A lot of good came out of those times, but honestly, much of it was crap.

Example of how much I care about the past scene-wise. When we originally started up ABC No Rio, it was great. Probably, when ABC No Rio first started, it was even better than the CBGB's years. There was less infighting, less fashion, less attitude and more individuality. Three great bands came out of that time period, in my opinion, BORN AGAINST, RORSCHACH and CITIZEN'S ARREST. I don't even listen to those records any more! It doesn't move me that much now because I know what happened to most of the people involved.

This doesn't mean I appreciate old times any less. Talking about it once in a while is cool, but I'm into many other things that require my attention more. Hopefully, this issue of Hardware will be the last major attention I give to the past. I try to look forward with each passing day, we really have to concentrate on making today and tomorrow "old times".

An "Out" sider's View: part deux

Back in issue number two, I wrote a little piece about the N.Y.C. gay pride parade that they hold every year. Ever since then I had made plans to be at the next one. Well, this year was the 25th anniversary of the Stonewall Riots and a bunch of gay activist groups got together this time and made plans with the city to have a march instead of a parade. They figured it would bring even more people together than if they just had a parade. Not to say that everybody in the gay community was exactly thrilled about it. (There was a few "alternative" marches held around the town)

I told my friend's would be going to participate in it that I would like to also. They were very happy about it and we all made plans (that seemed tentative until the last minute because no body really had a clue to the exact whereabouts of the march!) It took place on Sunday June 26th and started a few blocks south of the U.N. I almost didn't even go because I couldn't find my friends due to looking for a place I was suppose to meet them, which didn't even exist!! Luckily, we ran into each other.

The march was setting up on the blocks between 36th and 40th Street on 1st Ave. Everyone was told to be there at 9:00a.m. I tell you the last time I saw that many people in one place was at the 20th anniversary of Earth Day in Central Park (which this march was going to end up.) Literally, thousands were out in force. The main attraction to the march was that the group that put on the thing made up a large flag that was to be carried to the park. Well, this was no ordinary flag. It was a mile long and about 15 to 20 feet wide. It was carried by people who paid for a spot to carry the damn thing (which in turned paid for the flag itself). We got to see the whole thing get let out, rolled of the back of a truck. It took about 45 min. for the entire flag to be unrolled. An incredible sight to say the least. You should have seen the people on the end struggling to keep it down. (There was a lot of wind this day.)

Anyway, my friend Bill, is a devout evangelical christian and when he saw that there were christian groups marching, he absolutely had to be in their group. Of course, I wasn't too happy with this development and neither was his boyfriend (who is also named Bill). We all wanted to march together, so we told him we would just march behind him, thus, not being a part, but still being close enough.

So then we had to wait for the call for our particular group to enter the march. The official start of this thing was at 11:00 a.m., Our group didn't even start moving until 1:00 p.m.! The good thing about it though that our group was number 20 and there were 65 groups involved! (I thanked Bill later for picking this particular group!) When we started out the non-christian Bill and I were joking around. I told him that I really can't understand why everybody has their own little splinter groups, that everybody should just march "under one flag", so to speak. He said, "You should carry a sign saying, 'STRAIGHT ATHEIST MARCHING WITH GAY CHRISTIANS'". I said, "Maybe just a sign saying, 'I'M LOST!' Then the hymns started. Ugh!

It took quite a long time from where we started until we got to the point where I was going to split. At 3 o'clock, there was a moment of silence for all the victims that have died of AIDS. It was very eerie. Imagine one of the busiest streets in N.Y.C. (57th St.) totally silent. Can't, can you? A once in a lifetime thing. It was so quiet that you could hear the wind blow. Then the silence broke with people cheering, crying and hugging each other. That was an experience that I'll never see duplicated.

After six hours of this I said my good-byes, knowing that I was part of an historic event. I'm glad I went and I will do it again if asked. As the chant goes, "HEY! HEY! HO! HO! HOMOPHOBIA HAS GOT TO GO!" 'Nuff said.

go naked?

There is a rising trend in our little circle of things that people (mostly men) have a compulsion to take their clothes off at a show. Why? Well don't ask me, ask the streakers. Excuse me, but if I wanted to lose my lunch, I'll stick my finger down my throat, not by seeing your naked ugly ass. Do us all a favor and keep your pants on. Wear a belt if you have to. The world will be a better place.

Dave K's Playlist Summer 1994

WINK "Heart On Wave: Vol.1 and Vol.4" videos, "Overture!" CD, ALYSSA MILLIANO "What A Feeling!", "Look At My Heart" and "Straight To The Top" videos, ASSFACT-OR 4 "Smoked Out" 7", DEE-LITE "Dewdrops In The Garden" CD, CAVITY "Built For The Human Race" 7", EVERYTHING BUT THE GIRL "Amplified Heart" CD, YOUTH BRIGADE "Sound And Fury" LP, "THE HEROIC TRIO", "SIX DEGREES OF SEPARATION" film and soundtrack, NAT KING COLE 100 song CD box set, "GREEN SNAKE" soundtrack, "FIREDRAGON", IKEA 1995 catalog and COPOUT live....

news

Brett made out a small list of local/recent news, but I want to add to it and keep it all together, so this was put together by the both of us. An update on the local acts covered in issue #4 (they make us all proud! Yeah right.) BLEED went on a very successful U.S. tour this summer. Mike said it pretty much went smooth as silk, only one show got cancelled. Now with some of the members off to higher education, BLEED will be inactive until Christmas break. I still haven't seen them! CHAIN TO THREAD is over. Chris left and Dave is now playing guitar and some guy from FLAGMAN is playing bass. Jason also left but I don't know who is playing drums. They are basically a completely different band so they changed their name to MARDOU FOX. It was good while it lasted, I guess... HOLESHT is having a dilemma. After just releasing a second 7" (which will probably make them huge!), the singer is leaving at summer's end. Auditions are being held, I hope they find somebody. Also, the Pushead single thing isn't going to happen either. So sad. DEADGUY is playing out a lot. (Maybe a little too much for their own good.) Rumors are flying that Earache/Columbia is looking at them. Hope they don't get all washed up. THREE SUNG SCROLL is doing...nothing that I know of. New labels to check out: Reservoir Records. Andrew Orlando has put out a DOC HOPPER LP, the 2nd HOLESHT 7" and a proposed HELL NO/GARDEN VARIETY split 7". Flatleaver Records. Our good friend, George Norton has put out a 7" by MOTHMAN, who he constantly pushes on everyone. Soundtrack Of Protest. Patrick Tudek released a CHAIN TO THREAD/BLEED split 7" can't remember what else he wants to put out. NEUROSIS was supposed to play around here but the tour was cancelled. Brett (and a few others) are not too happy about that. Kevin Egan (ex-BEYOND, 1.6 BAND) has a new band called F-CURSE. Believe it or not, but BOLD is back together to play a few shows. There was one in Bordentown on the 14th of August. As big of an event that was for some, it kinda

got overshadowed by the big Wetlands show in N.Y.C., a memorial for the recently slain Chuck Valle. Chuck Valle (from what I was told) was murdered in L.A. while talking on a pay phone. Chuck was a fixture in the '80s N.Y.C. hardcore scene, playing for many bands, such as LUDICRIST and MURPHY'S LAW. He also engineered the now classic STRAIGHT AHEAD 12". While I didn't know him all too well, I remember him to be a real nice person. He had many friends, including a lot of bands who played this show, SICK OF IT ALL, CRO-MAGS, SHELTER, etc... I was also told that Jordan, who was in SLAPSOT hung himself, but I am not sure if it is true or not. RESURRECTION have recorded the classic HALF-OFF song "On Your Own" for the Outback Records comp. out of Florida. I have no idea when it will be out.

They will also be recording an album for Equal Vision Records, but that seems well in the future. RYE is recording a 7". Gern Blandsten is putting out a WESTON LP/CD (which even I think it's good. -DK) and will finally release that damn RORSCHACH CD. A full color booklet will accompany it, with a list of every show that the band ever played. Should be a winner. 'Til next time....

In late July, I was taking the train to N.Y.C. about 9:00 a.m. on a Sunday to hang out with a friend. The place where I work is alongside the train tracks and when taking the train, I look at the place by force of habit. When I looked over, I saw the place covered with neon green paint. In my nine years with the place, this has to be the craziest thing to ever happen. Even the local paper wrote about it:

Police responded to an anonymous tip that a McCandless Street factory had been vandalized with racial graffiti Sunday.

When police arrived, they discovered that a slogan that said "We only hire whites" was painted on the door to the building. Several other white supremacist slogans apparently were painted on the structure in green paint, reports stated.

A swastika was painted on the sidewalk a few doors away from the original location, police said.

ACKNOWLEDGMENTS

Brett (you slave driver!), Charles (the best), Matt (thanks for letting me get those records!), Justine (nice pad), Geoff (for shirts), Nicole (groovy gal), Bob (for the dice!), and then Mike D'elia (still waiting for that AVAIL interview), Lali (nice to finally talk to you), Matt Average (the check's in the mail), Mike Carriere, all the distributors (past, present and future), all the people who have made this a pretty eventful summer by putting on shows (can't wait for the '94-'95 season at Middlesex and Cook College!), Rich S. (thanks for the special tour of Grant's Tomb!), Leah G., George (sorry we still didn't get the walkman fixed.), Drew K., Peter H. and all the people I met this summer (ASSFACTOR 4/HARDWARE #6!!!) plus the usual people I have forgotten....

Special thanks goes out to a guy named Rob Leecock who bent over backwards to draw our cover. Brett and I are indebted to him.

This issue is dedicated to Olaide Iyabo Ajayi. I still love you and will always cherish the time I spent with you on this Earth. I hope you find what you are looking for. -David

more special thanks goes out

to Ken and John Heim for

photo screening!

Lyrics to live by

NEGATIVE APPROACH

WHATEVER I DO (BRANNON-MOORE)

CAN'T ACCEPT ME FOR WHAT I AM.
THEY'LL DO WHATEVER THEY FUCKING CAN
TO MAKE LIFE HELL FOR ME.
DESTROY WHAT I BELIEVE.
THEY DON'T GIVE A SHIT WHAT THEY DO.
THEY TRY TO STOP ME.
WHATEVER I DO.
THEY TRY TO STOP ME.
WHATEVER I DO.

IT MEANS NOTHING TO THEM.
THEY'LL DO WHATEVER THEY FUCKING CAN
TO MAKE LIFE HELL FOR ME.
DESTROY WHAT I BELIEVE.
THEY DON'T GIVE A SHIT WHAT THEY DO.

CRUCIFIX

jealous destruction

Youth and violence, youth don't fight/
I see no honor when someone's getting
hurt/ when the fight's just destruction/ when
a fucking idiot's in there, but on the
other, you take it on the dance floor/ if
you take out your aggression but the cops
are at our door/ youth and violence/ youth
don't fight/ losers have died, this one
say when follow/ do you know what you're
gonna do or where you're gonna go/ you
better get your head straight/ one more
thing's gotta change/ or you'll find out
that you'll be all alone in the end/ youth
and violence, youth don't fight/ go on
fighting amongst yourselves, do you think
I'm fucking naive/ but when you fight among
yourselves, you fight it for yourself/ you
don't need the violence to prove you are
a bad or are you too fucking blind to
ever understand/ youth and violence.

SSD

FORCED DOWN YOUR THROAT

What's there to do weekends here
Go to a party drink some beer
Everybody's drinking why shouldn't you
Be a part of the drinking crew

CHORUS:
That's real cool you're a man
Forced down forced can
Forced down your throat
Forced down your throat

Conditions set conditioned to drink
Too much pressure just won't think
Look what's next smoking a J
Think for yourself break away

[CHORUS]

Do the hard stuff it's real fast
Do it straight the buzz will last
Fuck off you ain't no waste
Why drink that when I just can't stand the taste

SEPTIC DEATH

HARDWARE

MAKE AN EFFORT SHOW YOUR HARDWARE
STAND UNITED LIVE HARDWARE STAY ACTIVE
BUILD YOUR HARDWARE THE TOOLS OF
PRIDE, EXIST INSIDE, YOUR CREATIVE
NATURE, COMES FORTH TO BE HARDWARE
CAN'T HIDE!



DIE AT WAR

WE'VE SICKENED RUN AROUND, WHO NEEDS US ANYMORE?
YOU'RE LABELED US LIKE CLOUTS, THE FOOLS TO
DIE AT WAR - TO DIE AT WAR, DIE AT WAR,
IS THIS ALL WE'RE LIVING FOR?
WE NEVER HAD TO FIGHT WHAT NAMES YOU THINK
YOU'RE FIGHTING - ALL THE BLACKS + ALL THE WHITES
OUGHT TO JUMP ON YOU TONIGHT -
YOU TONIGHT, YOU TONIGHT +
OUGHT TO JUMP ON YOU TONIGHT.

7SECONDS

YOUNG 'TIL I DIE

You waited long for 21.
For me the fight has just begun.
You get in clubs, drink alcohol,
It makes you feel you're ten feet tall.
(Chorus)
I don't wanna grow up,
I'm never getting old.
I'd rather work from 9 to 5
Then drink to stay alive.
I'm gonna stay young until I die(2x)
(Verse)
You grew up fast, now you'll die soon.
I'll never fucking be like you.
You finish college, grab a wife,
You're dead before you're 35.
(Repeat Chorus)

FAITH

YOU'RE K'D
I THOUGHT I'D FOUND THE SCENE
STRAIGHTEDGE, KNOW WHAT I MEANT
BUT TO YOU IT WAS JUST A GAME
YOU CALL ME FRIEND BUT YOU DON'T KNOW MY NAME

YOU'RE K'D GET OUT OF MY LIFE

HOW CAN YOU AGREE WITH ME
DID YOU THINK I DIDN'T SEE
YOU DRINK, YOU FUCK BEHIND MY BACK
YOU'RE NOT MY FRIEND, I DONT NEED YOUR CHAP
IF YOU DEFEND THEM YOUR NO BETTER

YOUTH OF TODAY

PREJUDICE

Arguing your point about which race
is best.

Think you've got some insight, well it's
just prejudice
and the more that you argue the more
mad you get

Well I don't want to fill myself with hate
like that.

You're prejudice...just look at you...
You're prejudice...and you're going to be
judged too.

You've taken your stance, you've split
us apart
Let's see how many bad feelings you
can start.

Trying to make hatred seem real cool
Keep talking those "facts" you come off
the fool

Unite the race? What? Listen...
We may be the same race but we're not
the same

You're cowards looking for someone
else to blame
and you're just a few cause most are
too smart
to listen to all the shit that you start.

Straight Ahead

STRAIGHT AHEAD

MUSIC - C. SETTAREH
LYRICS - T. CARROLL

I'M FOR THE PEOPLE, I STAND FOR THEM
IF EVERYBODY LEARNED TO GIVE A
HELPIN' HAND.
YOU CAN COUNT ON ME, YOUR FELLOW
MAN, IN OUR FIGHT FOR UNITY,
WE STAND.

SO MANY PEOPLE, SEEINS THEY DON'T MIND
BROKEN SPIRITS, THEY WALK THAT LINE
LOOK DEEP INSIDE YOURSELF AND TRY TO
FIND, A CARING PERSON WITH AN OPENED
MIND.
LOOK DEEP INSIDE YOURSELF AND TRY TO
FIND, A CARING PERSON IN A POSITIVE
STATE OF MIND.

THE WAY WE THINK, THE WAY WE LIVE
WE WALK "STRAIGHT AHEAD"
WILLING TO GIVE,
ALWAYS DARE HOLD OUT OUR HANDS
'CAUSE WE CARE, WE'LL DO THE BEST
WE CAN.

I'M FOR THE PEOPLE, I STAND FOR THEM
IF EVERYBODY LEARNED TO GIVE A
HELPIN' HAND. YOU CAN COUNT ON ME.



brett beach
loves us

photo: Justine De Metrick

B.G.K.

ARMS RACE this world is ruled
by demented old men shaking hands
all day long but what they do
is breeding hate we've got to
stop them before it's too late
stop the arms race not the human race

photo: Justine De Metrick



fucking COPOUT rock my world!!



Well, here it is, the fifth issue of Hardware, the "nostalgia" issue. This was a long time coming, I must say. I hope you all enjoy it, it was a lot of fun for me.

WHAT ?!

SSD really knew what was up. Check out these lyrics from the song "Jock Itch" on "The Kids Will Have Their Say" LP: "When Hardware youth comes/You'll take the bumps."

Listen to this. Someone told me that "everyone" is saying that Hardware alienated it's audience because the first issue was all punk rock and now it's all straight-edge. Well, whoever "everyone" are they must not be too smart, because I was straight-edge long before Hardware was even a concept. I use this fanzine as a vehicle as a vehicle to convey my feelings on a variety of subjects to a lot of people. Because I didn't come out and write about straight-edge in issue #1, but I did in #2 and #3 I alienated our audience from #1? On the contrary, I think our audience has grown tremendously since last June. It is obvious however that there are a lot of people who just can't take some of the things we have to say, which is fine. There are plenty of things other people say and do that I have no tolerance for. But who the hell am I doing this 'zine for anyway? The way I look at it is I'm doing this 'zine for my own personal satisfaction. In the process, I have covered bands and subjects that I like and feel strongly about. It is as simple as that. If I try to please everyone there will eventually be people who would be pissed off, including me. So in conclusion just remember this is our 'zine and we can do whatever we want. Enjoy.

Thanks: Justine, Tim Singer, Ken, Yak, Matt Average, Timojen, Charles, Epicenter, Lali, Sean, Correne, all the labels, bands and 'zines who sent us stuff, everyone who put on shows, even if they suck.

BIG THANKS TO THESE YOUTH CREW ALL STARS: (I've always wanted to say that) Geoff, Zusi, Rob, Daly, Negative Noah, Tim Mc Mahon, Mandel, Pat and Rich DBNO, Jules and ALONE IN THE CROWD, Ray and Porcell, Dave Smalley, BOLD, GORILLA BISCUITS, Raybeez (Bidip-Bo!), JUDGE, The Anthrax, CBGB'S, UNDERDOG, WARZONE, Boling Point, Schism, SIDE BY SIDE, ALTERCATION, PROJECT X, WIDE AWAKE, Some Records, the Warzone Women and everyone who fed us, housed us and took care of us on the BREAK DOWN THE WALLS tour '87...This is a time we'll remember!

Special thanks to Rob "N.J.'s only death metal artist" Leecock, who did the cover art.

HARDWARE shirts are available for \$8 ppd. They come in white, red and gray and are XL. Special black models that have three big X's on the back are also available, but I don't think you want those.

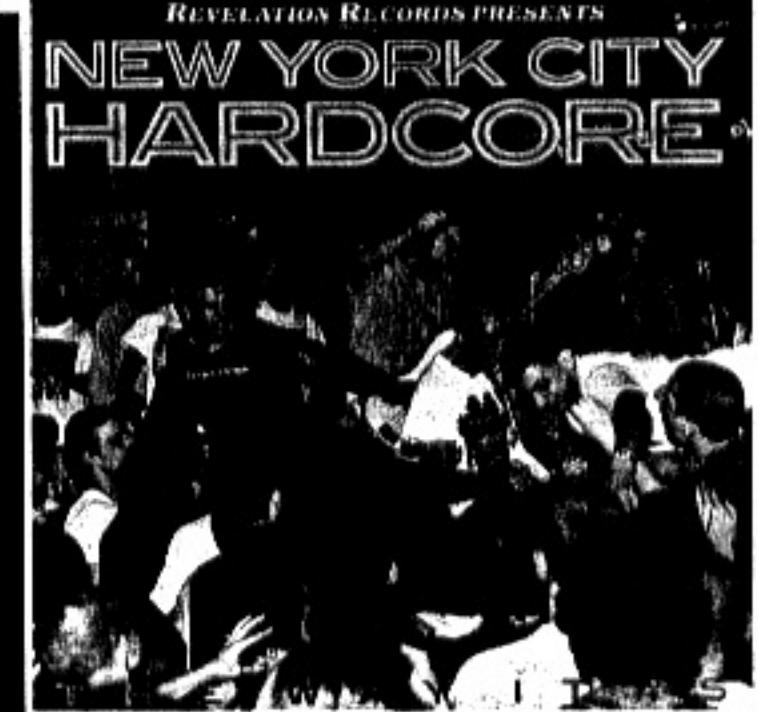
I want to start trading videos so if any of you people have a list, send it my way.

I was trying to think of something I could write about old records that I like a lot. At first, I figured I would write reviews for some records like I would have if I was doing Hardware when they came out, but that seems kind of lame. Then I thought I would just write about some records that I think are really good, but not too many people listen to anymore, but that sounds corny. Then this morning, I was reading old fanzines and listening to records and it hit me. There's a lot of records that I bought along the way that harbor many stories about when they came out. So that's what I'm going to write about. Read on, if you are interested.

NEW YORK CITY HARDCORE: "The Way It Is" comp. LP

To understand this one you have to know a few things about the town I grew up in, Red Bank, New Jersey. There was this one record store, Jack's Music. And that is where I got many hardcore records. They got all the new releases. I went there at least four times a week.

I was at work one day and I decided for lunch I would go downtown and get a hot dog, and inevitably I went to Jack's. I walked into the store and this guy who worked there said to me, "Dude, the new Revelation comp. is out." I almost pissed my pants right there. Once I got a hold of that thing you couldn't have gotten it out of my hands with a crowbar. I still think that record has the coolest cover of all time. Everyone of my favorite bands was on that record. Needless to say, I brought it back to work for four more hours of sending out mail. I was looking at the lyric book and this girl I used to work with, named Mona (who was a very proper, preppy girl) came over, took a look at the cover and said, very calmly, "You're into this stuff? What's wrong with you?" If I didn't like her so much I would have hit her in the face. I attempted to explain what hardcore was all about, but as we all know it's impossible. You have to live it to understand it. So right there, even before I heard the record, it was one of my all time favorites. And I'll never get rid of it either. I'll take it to my grave.



SUPERTOUCH "What Did We Learn" 7"

This is a good one, for me anyway. SUPERTOUCH were one of my favorite bands. I tried my best not to miss any area SUPERTOUCH shows. February 20th, 1990. I was at a SWIZ show at the Lismar Lounge in N.Y.C. That is the day I handed out my infamous KILLING TIME flyer that nearly got me killed (enough about that). I was sitting at the counter in the back talking to Dave and Chris when someone came down the stairs with a box of records. It was Dave Stein of Combined Effort Record, and of course since Dave knows everyone Dave Stein comes over to us to say hello. Dave asked him what was in the box and he replied, "SUPERTOUCH 7's, I just finished putting the first hundred together". My eyes nearly shot out of my head. SUPERTOUCH vinyl! At long last! "Hey, can I get one of those?" So I bought one for three dollars. I got the first SUPERTOUCH 7". I stared at the back cover, wondering why it was upside down, and felt pretty good that Mark Ryan was wearing a Yankee jersey. That was a good day.

Hard times are coming through. But if you're hard they won't get to you. They're gonna try to drive you into

Cro-Mags Cro-Mags Cro-Mags Cro-Mags

JUDGE



TOM BEYOND
SAYS "SAPSHOT!"
SAPSHOT
NEW YORK CREW

UNDERDOG

Good Humor
Crucial Fun

in the Belmar Elks Lodge 708 Seventh Ave., Belmar

Saturday, July 23, 1988

6:30 P.M.

Donation \$5.00

you and your elitist crew
hate anybody who's not like you
your double standards make me sick
you don't practice what you preach
and the only people that you reach
are the few that hang out in your clique



JUDGE 7"

I was in N.Y.C. with my old friends Rob and Chris and of course stop number one was Venus. The old Venus on 8th Street. The place was the best. I don't care what anyone says. It was cramped, had every new hardcore record, and Porcell was always in there. I was looking at the new 7"s and I saw the JUDGE 7". Rob was like, "Dude, you've GOT to get that record, it's so awesome!" Rob was in N.Y.C. every day so he got this shit before us saps in Jersey. Well, of course, I bought it and we went outside and sat on the curb of the hot dog place and I took the record out to look at it. Written on the sleeve in black marker was "Tom Beyond says, 'Sap Shot'" Wow! a personal message from the Youth Crew to me. Rob was jealous because his record didn't have anything printed on it. I felt cool.

NO FOR AN ANSWER "A Thought Crusade" LP

During my junior year in high school we had to do a book report, but not in the usual sense. We had to read a book and play a song for the class that expressed our feelings about the book. So I went to the library and got out a book about some crazy teenage kid who gets involved with drugs and shit. I don't even remember the name of the book, actually I don't think I even read it. I figured I'd just get a book about drugs and spend the next four weeks deciding what straight-edge song to play for the class. During that time period the NFAA LP came out and boy did I love it (I still do). So "Rusty Pipes" was my choice to play for the class. I made lyric sheets and passed them out to the class, and to my teacher and played the song on this shitty little high school tape recorder. Everyone sat there with their jaws on the ground because to this point all they ever had heard was REM or U2. My teacher had to read the lyrics to everyone because they couldn't understand them. She asked me why the singer screams the words, because they are very good but no one can understand them. I said something about being angry.

July 23rd, 1988. This show will forever be stuck in my mind. After going to shows around my town for a while and seeing all the local bands, finally there was going to be a show with a pretty big band playing a show that I could get to. It seemed like everybody in the area was going to this show. Weeks before it actually happened all the talk at the local skate spots was about the show and how great it was going to be. At least ten times a day I was asked if I was going to go. Rides were planned out well in advance. People who couldn't get rides planned on taking the train. I was going to get a ride with this kid I used to work with, who was partially responsible for getting me into hardcore. All was ready.

Russ and Dean from UNDERDOG both lived in Belmar (I think they still do, actually) so this was still a pretty local affair, but UNDERDOG were big. They played CB's and had a 7". I knew damned well people were going to stage dive and there would be lots of dancing. I was psyched. Doors opened at 6:30. We got there early to skate and for some unknown reason I wore a pair of black

army pants. It was already hot, but I had no idea how hot it was going to get inside the Elks Club.

There were literally millions of kids at this show. It seems like almost everyone I talk to now was there. To this day, I don't think I've seen so many shaved heads. There was a pretty large faction of Nazi skins there, like there was at every show back then. I had a sense that I might just get my ass kicked at any time for almost no reason. That was part of the excitement. That is also something hardcore is missing now. Anyway this little hall was packed to the gills. I never had seen anything like this before. The bands had a table set up in the back. I bought a UNDERDOG shirt with the 7" cover on it which I still have to this day. I used to wear that thing to every show. I asked Russ if he had any 7"s left but he told me they were sold out, but it maybe re-pressed soon. Obviously, that didn't happen and I didn't get the UNDERDOG 7" until about a year ago.

I watched CRUCIAL FUN. They were good and all, but they were a local act and I had seen them before. I don't remember too much about GOOD HUMOR except that a few people were going absolutely nuts. Time for UNDERDOG, these dogs be barkin', as they say. Man people were going fucking crazy. There were bodies all over the place. And man was it hot as hell. I remember steam coming out of the air conditioner, but the blast furnace like heat stopped no one from going ape shit. People actually formed neat lines along the side of the stage to dive. I swear, it's true. Everybody was screaming for them to play "Frontside Grind" and finally after about forty minutes Richie says: "O.K. these are our last two songs, 'Frontside Grind' and 'Looking Out For You'". And with that the place fucking exploded. There were a few fist fights I think, and one of the biggest pile-ons ever.

Everyone has a good story about this show and I think it seriously helped form a lot of people's opinions and I know for me, I was definitely hooked. Hardcore was the shit.

REST IN PIECES



the ground. But never surrender, never go down!

Cro-Mags **HARD TIMES!**
HARD TIMES!

letters

Welcome to a new (and hopefully continuing) installment of Hardware Fanzine, the letters sections. We figured if everybody else could have one, why not us. Actually, I came up with the idea after receiving a very nasty letter in the mail. Brett and I just wanted to respond to it. So if you get a copy of this issue (and any upcoming ones), take a little time to write with your comments, gripes, praises, etc... Either Brett, I or both of us will respond in the pages of HARDWARE.

Dave Koenig,

This letter was written in response to the small paragraph you wrote in Hardware's last issue about Kurt Cobain and other artists who happened to be drug addicts. The comment that you made saying, "Wake up people, they were not poets." proves your closed-minded ignorance. so you are saying that anyone that isn't straight edge, like you, doesn't have any artistic significance? You are a idiot. That is the most ridiculous thing I have heard anyone say, which is actually not much different from most things that come out of straight edgers mouths. Just because a person chooses a different lifestyle than you, you will refuse to acknowledge their accomplishments? This is an outrage, and you should be ashamed of your pathetic and obvious uneducated comments. People like you are the reason the scene sucks. Your closed-mindedness is proven all throughout your show reviews as well, when you judge people in crowds. you don't know a fucking thing about any of the people there, but you judge them by appearance. I thought hardcore tried to promote acceptance and tolerance, but people like you drain hardcore of any type of positive substance. I find anything you have to say negative, and I find you to be nothing but a Mr. Know-it-all, immature prick. I know that after reading this, you will feel like the idiotic nothing that you are. Take you meaningless straight-edge bullshit and shove it up you tight ass. How does it feel to have your negativity thrown back at you?

Oh, and Fuck you.

With love,
A non-straight-edge artist

Generally I don't like to call people names in print or write anything that is totally out of line but I think I am well justified in this case. Even though this letter was directed at Dave, I have to throw my two cents in because I support Dave in everthing he said all along, plus I could never let an opportunity like this pass.

First of all, this is the stupidest thing I have ever had the misfortune of reading in my life. After I got done laughing I can't help but feel a little sorry for you (whoever you are). the way you tried to crack on "straight-edge" tells me that you are probaly some worthless substance abuser who lives a shitty artificial life getting fucked up on whatever you can get your hands on. If you would take the time to get your head out of your ass long enough to take a good look at what's really going on here, you would realize that your statements are all bullshit. First of all, to accuse Dave (or the both of us, for that matter) of not recognizing the accomplishments of "non straight-edgers" is fucking sheer stupidity. Lets look at the bands we interviewed so far. HEROIN, ANTIQUA, FAILURE FACE, DROP DEAD, RESSURECTION, CHAIN TO THREAD, DEADGUY, HOLESOT, BLEED, THREE SUNG SCROLL and SPITBOY. That's eleven bands and only one of them can be considered a straight-edge band. O.K. you fucking idiot. Many of the records that we give good reviews to can't be considered straight-edge either. FAILURE FACE, DEADGUY, ASSFACTOR 4 and LOS CRUDOS just to name a few.

People like us are the reason the scene sucks? Take another look you fucking ass. We put out a fanzine that alot of people read, Dave distributes other people's 'zines, we give alot of new bands exposure by interviews or reviewing their demos and records. There are plenty of other people like us too. They put on shows, distribute records, do 'zines, and let touring bands stay at their houses among other things. It's because of people like YOU that hardcore sucks sometimes. What the fuck do you do? Write idiotic letters you can't even put your name on? Yeah, we're targets because we have our names on the back of this 'zine and every flyer we make, but little shits like you can write anonymous letters and feel real cool about it. Personally, I don't give two shits if you find anything negative because there are alot of people who like the things we say and encourage us to keep going, so don't pat yourself on the back too soon thinking you brought us down because you make me keep going even stronger.

Dave is one of the most open minded people I have ever met in my life. Just look at his record and show reviews. He likes all kinds of music from Frank Sinatra to Huggy Bear to Agnostic Front. If we judge people by appearance in some show reviews it's probably because they were half drunk or strung out on drugs or passing out in the street or standing around with fucking cigarette hanging out of their mouths. That's probably a pretty good description of you. That's why you were so pissed that you had to write what you thought was a real brutal hate letter. In conclusion all I have to say to you is go fuck yourself. You'll probably be back at the rave sometime soon or at a high school keg party getting totally fucked up, but if you ask me people like you are already fucked up. -BRETT

Dear A Non-Straight-Edge Artist,

I received this letter about a week after the last Middlesex show, so obviously the person who wrote this was at that show. (#4 came out that day.) To be totally honest, I don't know if the letter is fake. But, in case it's for real, I'd like to respond in kind. The whole Kurt Cobain thing was just the latest in what I'm sure will be a continuing saga of dead rock stars. Who fucking cares? I certainly don't. Not when there are countless human beings being slaughtered across the planet, not by choice I might add. These are the people who we should be upset about, not some "misunderstood" rock star who decided to blow his brains out. I tell you in a few months, nobody is going to give two shits, believe me.

While Hardware might have a definite straight-edge slant, we definitely cover a wide spectrum of the underground music scene. I utterly can't stand most of the "straight-edge" bands that have come out over the last few years. The majority of the bands that I like are not "straight-edge". Out of everybody I know, I probably have the widest taste, musically speaking. In general, there are plenty of people I know a hell of a lot more "close-minded" than me.

Something I probably despise more than anything is fashion. Especially, fashion for fashion's sake. When I go to a show and see everybody trying to look like everybody else, I get annoyed. Most people just have no identity at all. It's much easier for them to dress and look like everybody else.

Hardcore has always been about "acceptance" and "tolerance", but it has also always been vocal, standing up for what you believe in, and having a sense about yourself. I've been around for a lot of years and always have been the first to "accept" new people into it. I'm "tolerant" because if I weren't I would find you and kick the living shit out of your ass, like some of my friends want to do. Sorry, but I think you the one who is meaningless. I have seen them come and go, I'm sure you'll won't be far behind. -DK (the idiot)

Dear Dave,

Hi, this is Andrew (Reservoir guy) from N.Y. Hey, good job on #4, the Jersey scene attention was deserved, especially for bands like HOLESOT, who don't get a lot of it.

I'm really behind the concept of Hardware, but I'm not into castigating people for making personal decisions with their lives. I don't drink and I don't criticize my friends if they do. If I did that I wouldn't have that many friends! Now if one of my friends was shooting heroin, it would be a different fucking story. That would upset me. Dave, you have to realize that some people don't have the will power to avoid the crutch as you or I do. I guess I really don't care about straight-edge anymore. I've seen all the people I admire fall. None of them care at all anymore. I'm not saying I'll turn to booze and another poisons. I'm just saying I wouldn't want to be labeled straight-edge, because the term S.E. doesn't mean anything to me anymore. I'm straight not straight-edge, I guess. I must admit though, that Hardware is the only 'zine that talks about S.E. that is well done enough for me to pay attention to.

Also, I would love to see Hardware interview some Long Island bands. A lot of these bands are great, but a lot of people in N.J. don't know about them with the exception of GARDEN VARIETY. I always make it a point to go to shows in Jersey, but I never see anyone from Jersey at L.I. shows. Anyone interested in checking out Long Island bands, do so & you won't be sorry.

The other day I was on the subway wearing my Hardware shirt and some guy asked me if Hardware was a porno magazine. Funny shit, eh?

Take care,
Andrew Orlando
P.O. Box 790366
Middle Village, N.Y.
11379-0366

David/HARDWARE,

Thanks for the cool Hardware #2 and #3. Excellent fanzine that (un)fortunately brings to mind Dear Jesus. Honest. Straight forward. In your face. Uncompromising. Hardcore. Not macho, sweaty, bone head thug-core but brutal, literal intelligence with an edge. Keep up the good work.

Enclosed you'll find \$2 U.S. for a copy of your latest (#4) 'zine, "I can't wait" and if that doesn't sound like a junk line of consumer drone then I don't know what is.

Could you please recommend 10-20 cool 'zines that are around now (unless you have a review section, then don't bother). I was traveling from Ontario to B.C. via the Continental U.S. for several months and I feel a bit out of touch. Recently I picked up Bloodred, Trustkill, Heartattack, Full Blast, Contrascience, Reality Control.... and I've been listening to copious amounts of BLEED, JARA, ASSFACTOR 4, WOUNDED KNEE, ICONOCLAST, MOHINDER, ANTIQUA, ACME, STRAIN and of course SWIZ.

I publish a 'zine called Inertia. It has contributions from people back home that were/are involved in the Southern Ontario H.C. scene-community. People in ONE BLOOD, SHOTMAKER, CHOKEHOLD, SONS OF ISHMAEL....you get the picture! (8 1/2 x 11, 28 pgs., \$2 ppd.)

Thanx,
Karl King
209-2747 Alder St.
Vancouver, BC
V6H 2S5 CANADA

Dear Karl,

Thanks for all the nice words about Hardware. Sorry we ran out of #4, so you're going to have to settle for #5 (this one). Maybe some of my distributors have a copy lying around to sell. There are a few good 'zines out there as of late, check our review section for our hits and misses. You should also add COPOUT and LOS CRUDOS to your listening list and I hear that band OTTAWA are cool too. Dude, send us your 'zine for review! Take care. -DK

David K,

Here are 12 copies of your 'zine, Hardware, back and the payment for the remaining copies. Let me start out by saying that you have always been a nice person to me and so far I had always liked Hardware, with a few complaints. However, my friends and myself simply do not want to sell Hardware #4 through our collective distribution. Though there are several reasons, most are linked to the almost if not completely hardline stance Hardware has pertaining to straight edge. Personally, what aggravated me the most was the almost constant stereotyping and ragging on crust punks. I have many crusty friends and when Brett B. said they should all die... well, let's just say that's why you got those 'zines back. The crust punks I know do more to get records distributed cheaply with a message than anyone else I know. Enough complaining we choose not to sell these 'zines. We disagree with too much of it.

Thanks anyway,
Shawn O'Hern

Dear Shawn,

I am sorry to hear that you do not want to distribute our 'zine anymore. I certainly would not want to sell something that I don't agree with either, but this leaves me with an interesting dilemma. The things you don't like about our 'zine some other people do like and vice versa. What am I supposed to do? There is always going to be people who don't like what you are doing as well as people who do. I'm not doing this 'zine to kiss anyone's ass, I write what I want to write. I don't have any responsibility to please everyone with fair journalism. This isn't a newspaper. Everything expressed in these pages are our opinions. If you like it fine, if you don't, that's fine too. You can't please everyone.

Why is it that if you talk about straight-edge, you're militant or hardline? If you talk about drugs you're open minded. Fuck that. I think people are just scared of the truth. As for the crusties I think I have said enough about all of that. Hey Shawn, lighten up, have a sense of humor. I haven't killed anyone yet. -BRETT

When I opened the package at the post office, all I could think was, "What til Brett hears this one." It's a shame that you will not distribute HARDWARE any longer. You were one of our earliest supporters and we are grateful for that. Sorry, but I don't follow any sort of "hardline" thing. (See my article "An 'OUT' sider's View.") I'm am "straight-edge" and "angry". I guess those two things can't go together. I don't like "crust punks". I don't know about where you are but here those people just want to live like shit. I'm sure if you seen punks passed out in the gutter week after week, 40 ounces spilling into the street, you'd be disgusted too. Good luck with your distro. -DK

Dear David,

Hello! Thanks so much for the copy of Hardware. I don't know if you ever saw it so I'm sending you a copy of my 'zine Too Far. Damn, your 'zine came out really fucking good and I'm glad we're in it. That interview had to be the most heated one we have ever done, but I think that's cool. Everything is so busy right now. Karin and Nikki are going on a two week sailing trip, I'm leaving tomorrow to travel with AVAIL for a week, and then someday after all of that we're going to record a new 7" and put it out on Allied. Oops! I mean EBULLITION. I'm really looking forward to it. Tell Brett I said "Hi" and thanks again for the 'zine. Take care!

Peace/Equality,
Adrienne Drogas

David,

#4 looks pretty good. Don't think I have much to say worth of a letter's section. I can relate to the "Dark Side Of The Straight-Edge" article, especially when I get frustrated by pot heads and drunks. And while I agree that turning to such vices is weakness, a crutch and unnecessary, I am starting to wonder about the common idea that straight-edge people are "more aware" than those that aren't. This idea may apply in some cases-especially when you consider people who are perpetually fucked up. But, some people who drink occasionally are incredibly politically aware, etc. While I know many straight-edgers who are so caught up in Krishna beads, Swatch X watches and other SxE fashion that they really have no clue about any issue except maybe veganism is good and racism is bad. Of course, that doesn't mean I think casual drinking is cool, as long as you are aware of the issues, etc. I guess I'm just trying to wrestle with some of these blanket conclusions in the scene and not place myself above anybody else. I think it's pretty dangerous to assume you are morally superior than anyone else. Right wing X-titans who are sober may not necessarily be aware-their heads are tainted with lies, etc and they assume they are right. I don't know, still searching with the idea, be interested in your thoughts. The 'zine was great, clean layout-good shit.

Well, thanks again,
Bryan Alft



letters

Dear Dave,

Thanx mucho for the 'zines! I can honestly say Hardware is one of the best ever. I loved the SPITBOY interview, most of their interviews are so pandering and boring; as the WARLOCK PINCHERS say "Confrontation; YEAH!" You know, I could see how some might not "get" or understand some of the SxEx kind of stance. I mean I have a sense of humor, but I remember showing Adrienne of SPITBOY "Team Effort" 'zine and she didn't get it was a joke at all, we really feel the need to explain it. You SxEx hardcore kids are so damn cynical. The only thing I really took umbrage to was with the rip on Keith, that was pretty harsh, if it wasn't a joke. Overall, I really love your taste in music, glad to see the hardcore 'zines mentioning some of the cool pop out there. I just saw the SWIRLIES/LILYS tour, top notch. The LILYS are from N.J.. If you get a chance to see them, DO! Well, I'm coming to N.Y.C. Aug. 27th-Sept. 7th, we'll definitely have to hook up. Maybe go have some wine of something, I'll call you soon.

Thanks again,
Jason Parker

P.S. I sent a bunch of stuff. Some of it is kind of dated, but the Lp and GOVERNMENT ISSUE are newer.

Jason,

Well, thanks for the nice words and the records. Expect them to be reviewed either in this issue or the next. I was really sad and angry when I wrote that paragraph about Keith. Some people were pissed that I wrote it (including the one it was about) and others thought it was justified. When things happen like that, I tend to write about them, never really worrying about what might happen later. Yeah, there a lot of cool pop-oriented bands out there, and they will always have some place in Hardware (much to Brett's dismay!). Continued success with Extreme Noise, I hear it's going well.
-DK

Hi David!

This is Dominik, the guy from Germany writing here. Last time around I ordered Hardware spring '94 and I was impressed with the Autumn issue that I ordered from Gern Blandsten. I liked it so much that this time I am going to order as many as possible for the money enclosed. I'd like to sell some at concerts here in my area in Germany and give different people the possibility to read your stuff you write in your 'zine.

Last time I read your 'zine I was surprised again. Is it right that you are two totally different guys with different points of views? If I look at the texts or reviews, Brett seems to me to be more into this old stuff and you are more open-minded to the newer stuff. Am I right or is it just me who thinks this? But that makes the 'zine so special. It covers different points of views. Myself, I am more interested in new stuff as long as it's creative and intense in some way.

ICONOCLAST are still touring in Europe. I saw them twice and tomorrow and at the end of their tour we are going to play with them. My band is called DANNBREED. We have a sold out 7", there was only 360 copies. The line-up has changed since then, so it doesn't represent us properly any more. We are doing a new 7" in October and we did a song for a comp. Lp with some new European, mostly German, bands. This will be out in the beginning of October and will be really cool. Sort of like the "God's Chosen People" Lp from America, this Lp is going to be the answer to it from Europe/Germany.

So that's it from me. Hope to hear from you soon and your summer issue.

Kraft, Liebe, Erkenntnis,
Dominik

Dear Dominik,

While Brett and I have our differences, believe me we are very alike when it comes to our tastes in hardcore type stuff. We both like '80s hardcore a lot, our record collections will reflect that. I'm not as open-minded about newer stuff as you might think though. I really think about 90% of the music that comes out these days (all types and styles) sucks! But that never deters me from searching out that 10% that knocks me on my ass.

My advice to everyone is to keep looking and exploring music because the possibilities are endless.

Also, for selling our 'zine over there. Slowly but surely, the European community will find out what the fuss is all about! Thanks. -DK

record reviews

I want to talk about a couple of things before we get into the business of doing nasty things like reviewing records. People, if you see records at a show that you want to buy, buy them there. There are so many people selling at shows now that you can get most of the basics at them. Why give a store \$3.99 plus tax for a seven-inch when in most cases, you'll get it for \$2-\$3 at a show. Obviously, you won't be able to get everything, but let's keep most of the cash within the scene. That way the right people get the money. This record review section goes out to all the people who sell at shows, you are doing us a great service.

Can you believe that the major labels are starting to press vinyl on a regular basis again?! I have seen quite a few "new releases" such as LUSH, MADDER ROSE and FRANKIE GOES TO HOLLYWOOD out on LP. The fucked thing is that they are now pushing them as "a cool thing" and "nostalgic". Yeah right.

Labels/bands, send us your stuff. We can review any format. Remember, reviewing doesn't guarantee a good review, it has to be GOOD for that to happen. -DK

a

ACME 7"

I guess RORSCHACH left quite an impression on the European hardcore scene because ACME sound a lot like them. Fast, noisy with a touch of metal that is not too annoying. I like it. From Europe but you should be able to get though Ebullition or Old Glory. -DK

(Machination Records)

"A HISTORY OF COMPASSION AND JUSTICE?" compilation 7"

This six-song benefit 7" features LOS CRUDOS (good, as usual), OTTAWA (thrash/RORSCHACH), JOHN HENRY WEST (disgraceful recording), DEAD AND GONE (awesome), MANUMISSION (still no good), UOA (pretentious/lame) and NAKED AGGRESSION ("Stop The Hate", never heard of that idea before). -BRETT

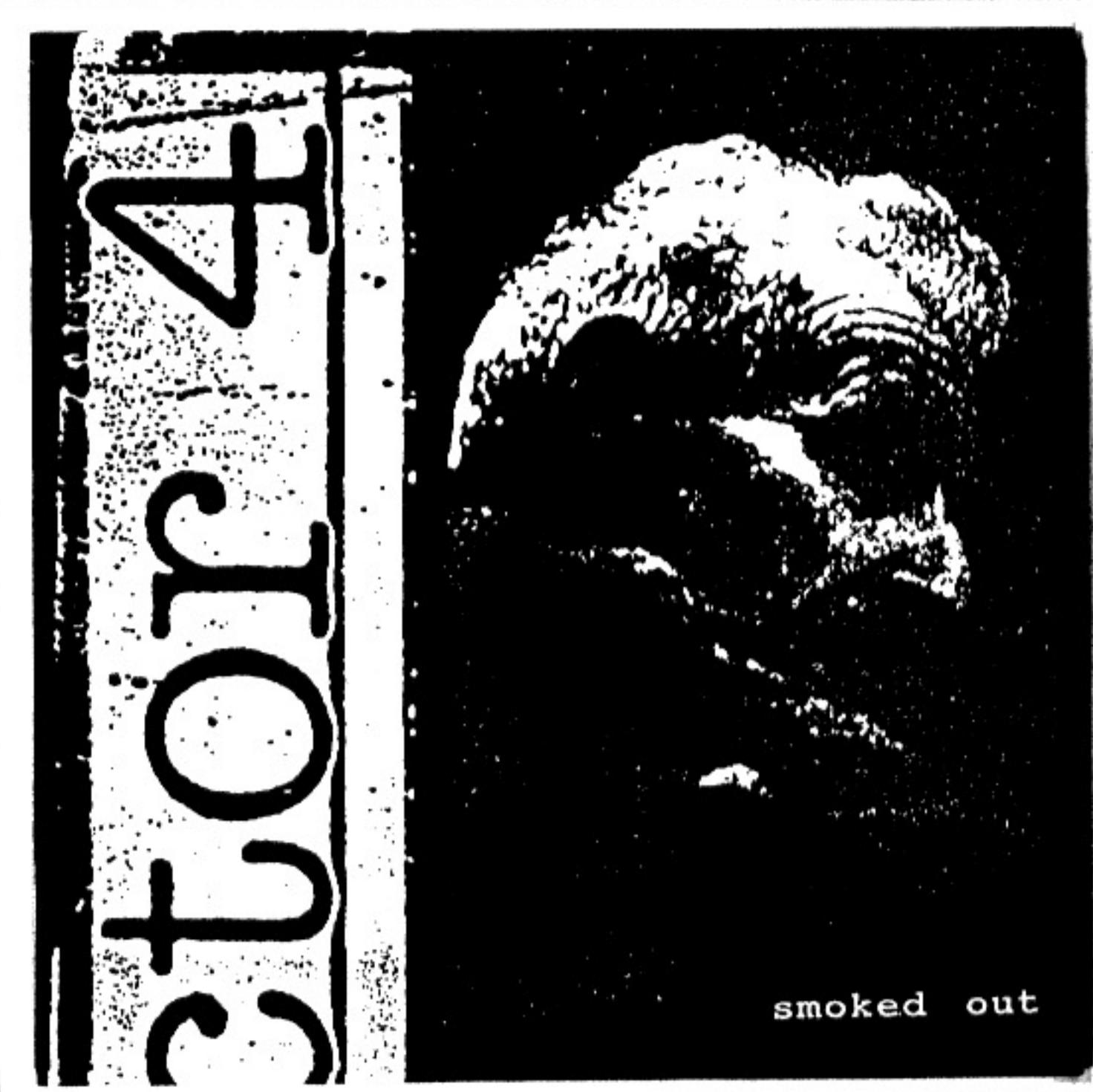
Holy shit! When I heard about this I ran to look for it. This sounds like one of those \$5 recording job comps. that used to come out in the mid-'80s. 7 bands: LOS CRUDOS (need I say more!), OTTAWA (believe the hype), JOHN HENRY WEST (of course), DEAD AND GONE (o.k.), MANUMISSION (sucks), U.O.A. (actually not too bad) and NAKED AGGRESSION (dumb lyrics). Worth the money, but don't put this record near moisture of any sort. The cover's made of paper towels! -DK

(Lengua Armada 2340 W. 24th St. Chicago, IL 60608)

THE AMERICAN PSYCHO BAND 7"

A pretty basic metally hardcore record. Not too interesting. Great back cover of Shogun Warriors though. -DK

(Drive Records P.O. Box 50512 Austin, TX 78763)



AVAIL

live
at the
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ANTIOCH ARROW "In Love With Jets" 12"

This is one of the worse pieces of shit I have ever had the misfortune of hearing. Talk about people with the "I think I'm cool" syndrome. But hell they can sure dress. Gravity: Pack it in, you're done. -BRETT

Gravity is definitely slipping up as of late. WHAT THE FUCK IS THIS CRAP!?!?! What the hell happened to this band?! They went from being a great noisy hardcore outfit with a couple of quirks to a shit "art" band. Words cannot describe my contempt for this record. Utter shit. -DK

(Gravity)



ASSFACTOR 4 "Smoked Out" 7"

I can't even begin to tell you how incredible this record is. It fucking blazes! A combination of newer fast hardcore (like Antioch Arrow) and has older influences (such as any good thrash band in the early '80s). Kevin should be raised up on a pedestal for putting this out, alot of people will have the opportunity to hear it. Get it like yesterday! -DK

I'm having a real hard time deciding how to describe this record so I'll just state the facts: Nine songs, all which are good (and fast), I can't make head or tails out of the lyrics, it's real good. Get this record now!

-BRETT

(Old Glory Records P.O. Box 1814 Brattleboro, VT 05302)



ATLAS SHRUGGED "The Last Season" LP

Real good musicianship and lyrics, as well as nice packaging, make this a record that I think you may definitely want to check out. Some parts lean towards BURN pretty heavily, but they still have their own unique character. This is pretty solid in all respects. -BRETT

You know Chris (the singer of ATLAS SHRUGGED) has been telling me for the last year about this record coming out. Now it's here and it's pretty good. It does sound like BURN and this band didn't break up and played out, could see them getting very popular. Good recording helps bring out the intricate music. You'll probably dig it. -DK

(Trip Machine Laboratories P.O. Box 36 New City, New York 10956)

AUTUMN demo

Your basic "emo" hardcore type stuff. It's well done, but...I'm bored. I'm never really in the mood for this sort of thing. -DK

(\$2 to: George Chamberlin 9913 Lindley Dr. Morrisville, PA 19067)

AVAIL "Live At The Kings Head Inn" 10"

As far as live recordings go this one is great. You can hear everything very well and it's pretty loud. For fans of AVAIL this is a good thing to have. Nine songs, including a cover. The packaging is excellent, it comes with a big fold-out lyric sheet and the photo on the cover is awesome. This represents a good effort. -BRETT

(\$5 to: Old Glory Records P.O. Box 1814 Brattleboro, VT 05302)

b

BLEED/PORTRAITS OF PAST... split 7"

Getting hooked up with Ebullition is a real good way to get heard. I like BLEED (see CTT/BLEED split review), here they have two more song that are thrown at you. Good, fast and modern hardcore, so what if you have to yell "Timber" at their shows, they are pretty wild. PORTRAITS OF PAST... is more of the same, except what makes it stand out is the weird sounding instruments. I dig it. Best Ebullition record in a while. -DK

(Ebullition Records)

BRAND NEW UNIT "Under The Big Top" CD

I have alot of trouble describing records like this because they just don't excite me at all. It's your basic 1994, kinda wimpy, poppy, used to be into hardcore band. I'm sure there are tons of people who like this however, so if that's what you are into check this out. -BRETT

Pop-punk. Pop-punk. Pop-punk. Pop-punk. Oh how I'm getting really sick of hearing pop-punk. Fans of Pop-punk will eat this up. -DK

(Excursion Records)

record reviews

C

CAVITY "Built For The Human Race" 7"

Whooooaaa!! "Best record of the issue"? Maybe. This is the CAVITY from Colorado, not Florida, and are totally it! Loud, driving power pop-punk that owes a lot to 45 GRAVE. I thought that it was a reincarnation of Dianah Cancer singing. More records should sound like this, simply amazing. If only I had the money to put out their LP! -DK

(Black Plastic Records P.O. Box 480832 Denver, CO 80248)

CHAIN TO THREAD/BLEED split 7"

Two songs from CTT and one from BLEED, and all three are great. CHAIN TO THREAD play late '80s inspired hardcore with really personal lyrics that are quite good. BLEED take their influence from more modernish elements such as ANTIOCH ARROW and the like. Another strong release.

-BRETT

This long-awaited split of a couple of great new bands is finally out. CHAIN TO THREAD churns out two of their best known tracks. The trouble is, they slowed them down considerably (I don't know if I like that!) and even with an awesome production, they don't grab me. BLEED on the other hand, rampages with their track "Dead Like Us". A mix of fast and slow tempos with a lot of screaming, and a complimentary "Fuck You" at the end. This is a very good split put out by a very cool guy who recognizes good bands. -DK

(Soundtrack Of Protest/Patrick 8 E. Chestnut St. Bordentown, N.J. 08505-2024)

CHISEL "Sunburn" 7"

I guess this is slightly above average emo/pop, but I just can't really get into this stuff now. Their first 7" is more driving, so if I ever get the urge to listen to this band that is what I'll put on. -BRETT

I waited to the last minute to review this. I was fearing the worst and to my surprise it isn't bad. Out of the three songs, two sound like a speeded up GARDEN VARIETY. The great production enhances the group's music. Charles, don't get too excited, I'll probably never listen to this again. -DK

(Gern Blandsten)

CORNERSTONE "The Truth Hurts" demo

This reminds me of a band I might have seen open up for BOLD at the Anthrax four or five years ago. As a matter of fact, they sound a little like BOLD. With some more practice and a better recording these guys could probably make a decent record. -BRETT
(\$3 to: 4 Old Hawleyville Rd. Bethel, CT 06801)

d

DIE 116 "Damage Control" 12"

I can accept the fact that the music is a little weird, but I hate rap/funk vocals. This record just doesn't make it in my book. -BRETT

Gavin's back with a new band, but don't expect it to sound like ABSOLUTION, BURN or anything that he has been involved in the past. Hmmm... I don't know what to say about it. I just don't dig it. Too "alternative" bad vocals, just plain weird. Maybe there will be an audience for this. -DK

(Wreck-Age Records)

DOC HOPPER "Chaser" 7"

Three songs of poppy/happy/jumpy/sappy sort of stuff from this Boston outfit. Sorta like JAWBREAKER just not as good, still O.K. if that's your thing. -BRETT

(Thrashing Mad Records 29 Perry St. Apt. 1F N.Y., N.Y. 10014)





DOC HOPPER "Aloha" LP

This twelve song recording seems to have a definite HUSKER DU feel to it, more so than their previous material. It sounds less poppy also. Pretty mellow stuff nevertheless. -BRETT

(Reservoir Records P.O. Box 790366 Middle Village, N.Y. 11379-0366)

DOWN BY LAW "Punkrockacademyfightsong" CD

This is a weird album. A couple of the songs have really good lyrics and are actually decent upbeat type stuff that isn't that far from, say, DAG NASTY. The rest is just boring sappy stuff about girls, highlighted by a total unnecessary cover version of the song from that crappy movie "Benny and Joon". Decide for yourself on this one. -BRETT

This is basically the first time I've heard DOWN BY LAW. They play a mix of different styles and some songs here are decent, though I can't see myself listening to it that often. Very polished. I'm sure the City Gardens crowd will eat this up. -DK

(Epitaph Records)

f

FAILURE FACE "All Pain, No Gain" 7"

This 7" seriously kicks ass! No-nonsense lyrics backed up by brutal music that you can sit still to. These guys are awesome, I seriously urge you to get this record now! -BRETT

(\$3 to: Ebullition Records P.O. Box 680 Goleta, CA 93116)

FINAL WARNING "Eyes Of A Child" CD

A 2 song CD? I don't know about that. This would have made a pretty decent 7". Real heavy music with vocals that sound slightly like Lemmy from Motorhead (?) This is pretty good, I wouldn't mind hearing these songs live except I dread the crowd these guys attract. -BRETT

For the crust/grindcore style, it's not too bad. I've heard worse. The songs do go on forever though. I honestly think Neil did his best stuff with Nausea many years ago, but hell it's only two songs not much to judge by. -DK

(Tribal War Records P.O. Box 20712 Tompkins Sq. Stn. N.Y., N.Y. 10009)

g

GIN MILL "Patron" 12"

Wreckage's latest release is from GIN MILL, a trio with members of some of N.Y.'s popular noise bands. Very heavy with some noise/art damage. At times, I can dig it. Others, well... If you like UNSANE, old ROLLINS, you might want this. -DK

(Wreckage Records)

h

HAN-SHAN 7"

Cory (ex-JOHN HENRY WEST) has a new band and it pretty much picks up where the last band left off. Good, thrashy screamed vocals. Glad to see it's not some wimp-crap. -DK

(Soledad 120 State NE #236 Olympia, WA 98501-8212)

HOLESHTOT "Pacemaker" 7"

The long-awaited 2nd release by this up-and-coming Jersey band is finally here and fuck, it's great. More of that "Nardcore" sound and a very solid recording, probably even better than the first. Who knows? Get this before it sells out! -DK

(Reservoir Records P.O. Box 790366 Middle Village, N.Y. 11379-0366)

j

JARA 7"

JARA retain the heaviness of the live set, even though the production is a little weird. I like them. I'd like them even more if there was less of the cheese, i.e. the inserts of the record. -DK

(Ebullition Records)

JUNCTION "Mouth As A Gun" 7"

Was massively let down after hearing this, JUNCTION's last recorded work. These two tracks seem like they were sort of thrown together with a "Let's get this over with" attitude. Much faster than the 12", which I view as a classic. This is a very average piece of vinyl. -DK

(Art Monk Construction)

records

k

KNOTWORK tape

First of all what ever happened to demos? Photo copied covers, LYRICS, cheap tapes, blurry pictures. What happened? Everyone puts out these really slick professional tapes that, in most cases, suck. And this is really no exception. Just boring hardcore. -BRETT

(Knotwork 216 South Cedar Lane Upper Darby, PA 19082)

l

LOS CRUDOS "Las Injusticias Caen Como Pesadillas" 7"

It's Los Crudos, if you don't know what they sound like by now you had better find out because I think they are one of the best bands in the country. As for this record, it's not as good as their other stuff, but it's still better than a lot of other records coming out these days. -BRETT

How much do I love this band? How do I count the ways? I give them most of the credit for saving the sluggish hardcore scene. Fast, no not fast, FAST!! Sounds like you take a time warp back to '83 when everyone was up on foreign hardcore, except this is from Chicago. LOS CRUDOS, please play here again!!!!!! -DK

(Lengua Armada 2340 W. 24th St. Chicago, IL 60608)

m

MEREL 12"

Rack this one up as another disappointment. MEREL were one of the best bands to come out from the ABC No RIO scene. They were loud, thrashy and wild. One of the originators of "falling down". I was hoping after the seven inch that they would just get some good production and life would be grand. Well, while I got my wish (it is well produced), the songs are horrible. What's with the "arty" shit? Where's the speed and intensity? I'm sad, they were much better than this. -DK

At first listen I wasn't too impressed but now I think this record is pretty good, I'm at a loss as how to describe the music, except that it's "modern". I don't know listen for yourself. The layout is extremely artsy, but on the plus side the production is excellent (far superior to the 7"), even the slightly distorted vocals don't seem to bother me. -BRETT

(Gern Blandsten)

MIND OVER MATTER "Security" LP

At times this record reminds me of their label-mates YUPPICIDE, but MIND OVER MATTER are SLOW and heavy. Yep, heavy and slow. I guess this is the state of NYHC in the nineties. -BRETT

Better than their previous 7", though it's pretty much your basic straight-forward hardcore type stuff. Supposively, they are getting popular in the N.Y.C. area. Just O.K. -DK

(Wreck-Age Records)

MOHINDER/NITWITS split 7"

MOHINDER. Just like the 7". Good. NITWITS. Punky. Girl singer. Cool. Water-based painted cover. Annoying. Get this record. -DK

(Unleaded Records P.O. Box 1333 Cupertino, CA 95015)

MOTHMAN 7"

Really heavy yet strangely melodic at times. If you like all that noise music that's coming out these days you may want to check this out. Sorry George, that is the best I can do. -BRETT

A three-songer from a new Jersey band. Heavy mid-paced hardcore stuff with a little noise thrown in. Just not that interested in it. Eh. -DK

(\$3 to: Flatleaver Records 36 Newell Place North Arlington, N.J. 07031)

n

NO EMPATHY "They Want Whatever" CD

Pretty much your average well done pop hardcore stuff. It's just I'm not too into this. Kinda just passes you by after a while. -DK

(Johann's Face Records P.O. Box 479-164 Chicago, IL 60647)

NOFX "Punk In Drublic" CD

The last full-record I heard by NOFX was the seven-inch "So What If We Are On Mystic?". There have been a lot of records/years since and they've been O.K. to them. Fast and melodic though they fall into that trap of being too silly. Better than most other Epitaph releases, but I probably won't listen to it again. -DK

(Epitaph Records)



The Brett Beach quote of the issue:

"I never xeroxed a paper towel before!"

NO VIOLENCE 7"

I herad some good things about this band so I decided to pick up the seven inch. It's alright I guess. Fast music with tons of back up vocals, but at points the cheesyness gets in the way (those crusty vocal parts have to go!). The real draw back about this record is that it's pressed on the thinnest, cheapest crap vinyl I ever saw. The grooves are so shallow that my turntable can barely play it. -BRETT

(Sound Pollution Records P.O. Box 17742 Covington, KY 41017)

O

OBLIVION CD

Sounds like this should have been released on Epitaph. Average hardcore pop. Next. -DK

(Johann's Face Records)

ONE NATURE tape

Ten songs on this tape that are sort of mellow and sappy, not too much unlike LIFETIME. Not too interesting to me but some may like it I guess. -BRETT

(One Nature P.O. Box 253 Bound Brook, N.J. 08805)

r

RANCID "Let's Go!" CD

I can see why RANCID are so hot with the crowd these days. They are fast, upbeat, punky and while you can tell who their influences are, they maintain their own sound. So why can't I really get into this? This would be good background music while doing layouts on our 'zine, but 40 minutes of this is a little repetitive. Fans will definitely dig it. -DK

Twenty three songs. If you liked their first album you'll definitely like this one too, except some of the songs seem a little contrived. How many songs can you write about being homeless and drunk? They do have a song called "As One" and the first line of it is "War between races". Maybe Lint found a WARZONE 7" in a Salvation Army? -BRETT

(Epitaph Records)

REFUSE TO FALL "Stalemate Sessions" 7"

Krishnas! Ugh! Mid-paced hardcore with sung vocals. Boring to say the least. -DK

(Drive Records)

S

SHROOMUNION "Farietales And Dreams" 7"

Heard mucho good stuff about this band's first release but was disappointed to say the least. Your average present day West Coast stuff. I do like the switching male/female vocal thing though. Maybe next time it will be more together. -DK

(Repercussion)

SLEEPER "Preparing Today For Tomorrow's Breakdown" CD

Twenty-four songs on this CD. It includes the "Time And Tide" LP (which I like a little more than the new stuff) and a 7". Again this is your sorta poppy stuff. I'm really running out of ways to describe this kind of music. I'm sorry. -BRETT

SLEEPER have been kicking around for quite while. They are one of the innovators of the modern "pop punk" sound. But like GARDEN VARIETY and JAWBREAKER, they interest me for a couple of minutes then I start to drift. Some of the songs here are just too "rock" and this CD is way too long. Technically, they are better than most bands around that play this type of music. There is a crowd for this. -DK

(Excursion P.O. Box 20224 Seattle, WA 98012)

t

TEN O SEVEN "You're Cool" CD

The nicest thing I can say about this is that it's just not my cup of tea. Too many acoustic guitars and love songs. I swear some of this borders on country/western which always sends me into a rage. -BRETT

Oh, no you are not. TEN-O-SEVEN sound like they have it together as a band, but sound like every other pop-punk band around. The "rock" stuff creeps in there a little too often. Eh. -DK

(Excursion Records)

u

UNDERTOW "At Both Ends" CD

UNDERTOW are one of my favorite bands in the country right now, and this recording pales in comparison to what they throw at you live, but the first four songs are great, especially "At Both Ends". This is probably one of the best releases of 1994, in my opinion. -BRETT

(Excursion Records)

v

VELOCITY GIRL "Simpatico" CD

I was, as I'm sure many others will be, shocked by how bad VELOCITY GIRL's 2nd full-lengther sucks. I don't understand how a band can go from playing great noisy pop to unnerving country & western/rock with stale vocals. Why the throw away instrumental that lasts for like a minute? "Drug Girls" and "Hey You, Get Off My Moon" are the only decent tracks here and I must say the packaging is simply amazing, but packaging does not make a record good. Biggest disappointment of the year. Glad I didn't buy those tickets! -DK

(Sub Pop)

record
reviews

Y

YOUTH BRIGADE "Happy Hour" LP

This is the second YOUTH BRIGADE release since the reformation and it still hits as hard as their older material, just in some parts it slows down a bit. I can still feel the sincerity in their music and the dedication is evident. These guys are legends. Recommended highly.

-BRETT

(BYO Records P.O. Box 67A64 L.A., CA 90067)

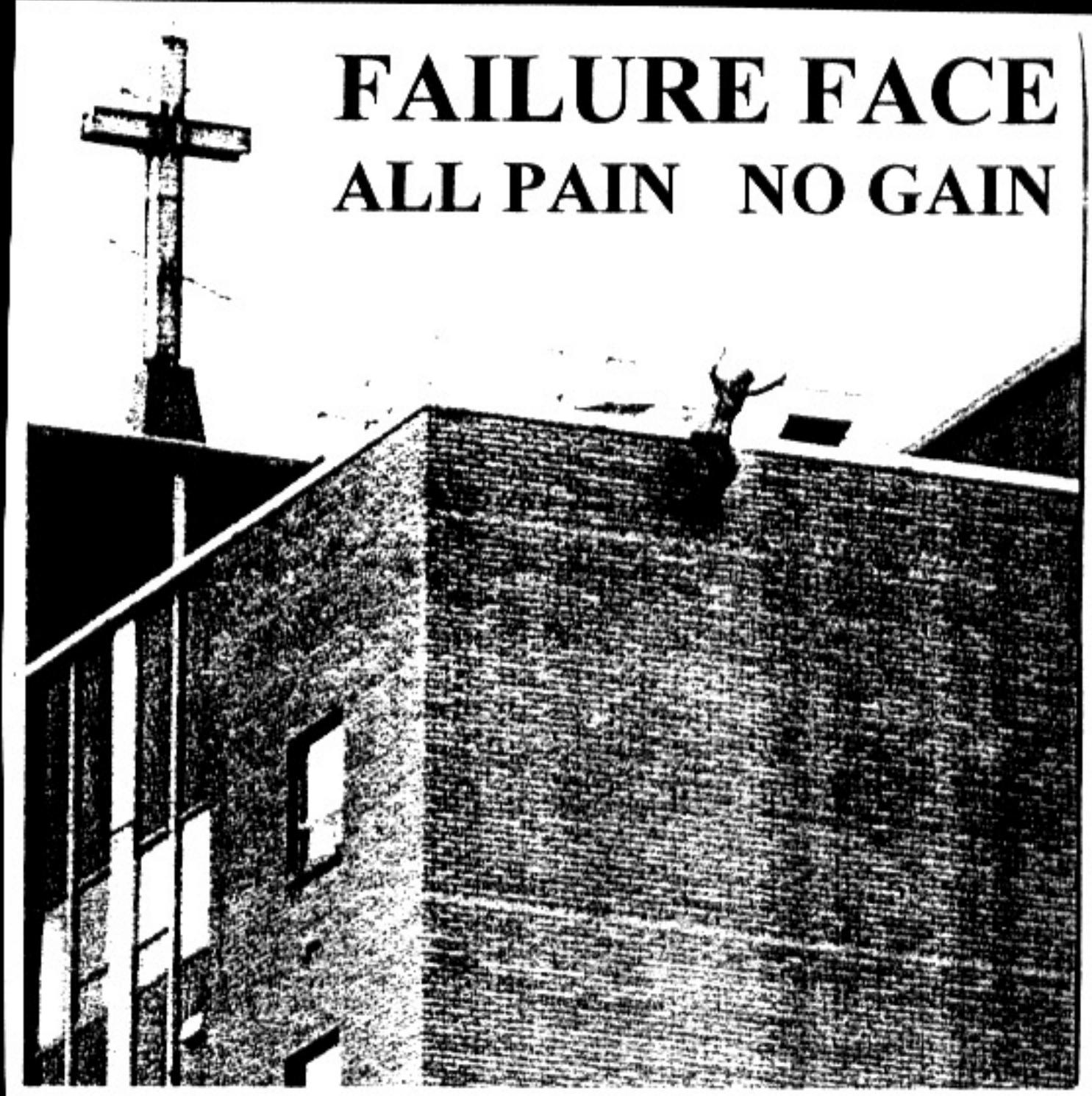


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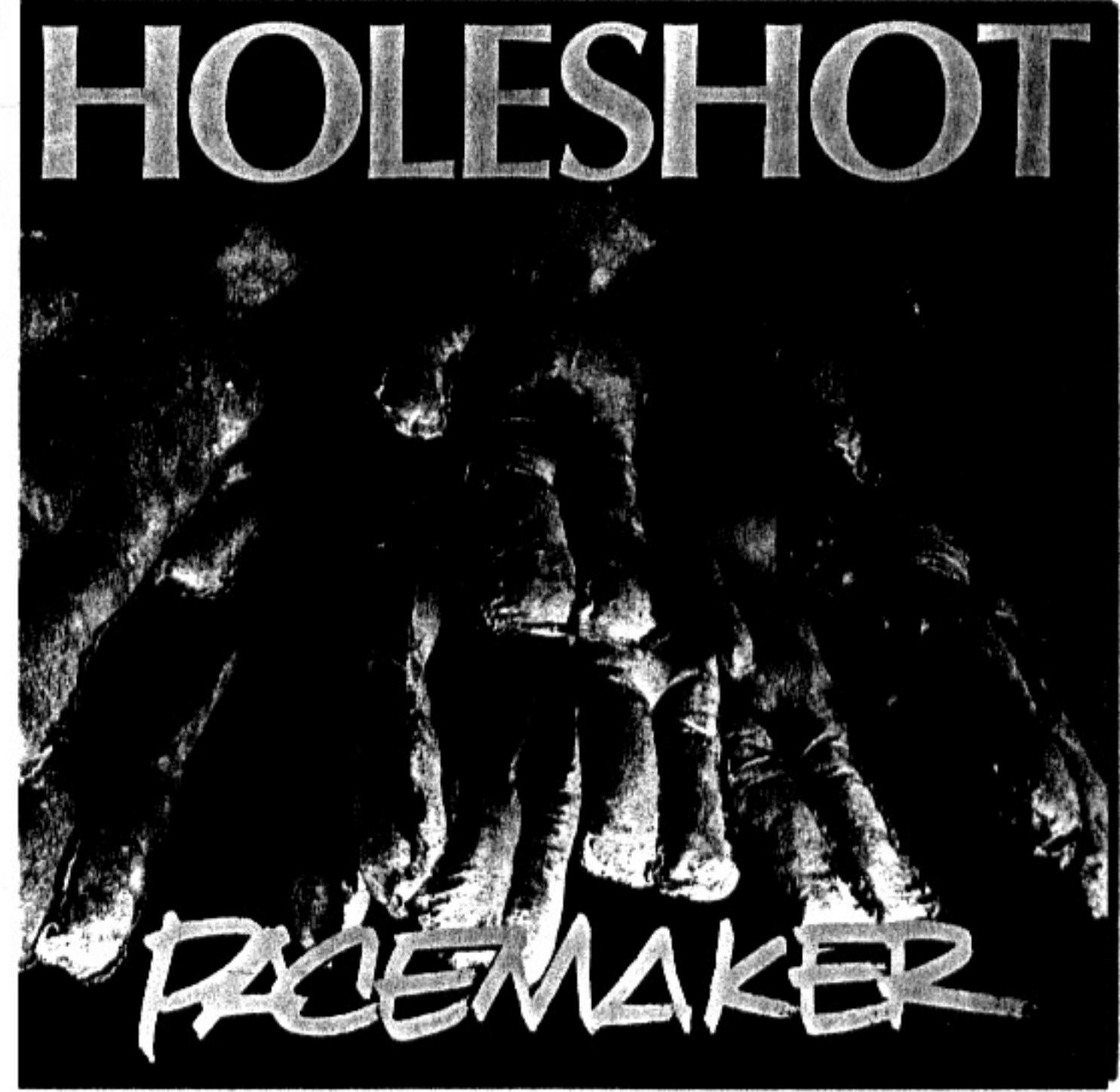
THE LAST SEASON

FAILURE FACE
ALL PAIN NO GAIN



record reviews

HOLESHOT



YOUTH OF TODAY

YOUTH OF TODAY. The Band. The People. The Legend. What can be said about them that already hasn't been said. This band came to N.Y.C. in 1986 and changed forever how hardcore music was presented there. Quite possibly, changed how the entire country played this music. Definitely, made an impression on countless thousands and began the straight-edge movement that still continues in one form or another today.

I met Ray for the first time in 1986. He blew me off. What a jerk. A few of us that wasn't in the Youth Crew had a lot to complain about. I wanted to do an interview for my new 'zine (which never quite materialized), so I asked Duane (of Some Records, a record store which only carried hardcore and was a place that helped keep the scene together back then.) to ask Ray if he'd be into it. A couple of days later, I saw Ray at Venus Records. He said he'd like to do the interview because he wanted to clear up all the rumors and shit like that. (There was so much shit talking back then.)

When I read this again I realized so much has changed. I've been a vegetarian for five years now and Ray is a Hare Krishna. Then he didn't want to talk about religion, now you can't get him to shut up about it. Oh well, I could talk volumes about him and YOUTH OF TODAY. Hell, I could write a book, but I'll let this interview speak for itself. -DK

Youth of Today were the best. As far as I am concerned they made some of the best Hard Core music ever. Enough said. To all you people who loved them a few short years ago and rip on them now: "I remember all the things that you said..."
-Brett XXX

Interview with Ray Cappo of YOUTH OF TODAY Dec. 21st, 1986 in Some Records, N.Y.C. Present were Ray, Me, Sam Crespo, Luke, Duane (owner of Some) and various members of the audience

HW: Well, we know before YOUTH OF TODAY, you and John (Porcelli) started out in VIOLENT CHILDREN.

RC: John didn't join until the last year of VIOLENT CHILDREN.

HW: What was the time the transition was made into YOUTH OF TODAY?

RC: It was May of '85. It just happened one day.

HW: What made you form a band in the mold of YOUTH OF TODAY?

RC: Well, when we were in high school, VIOLENT CHILDREN came together, so we all started to grow together. John came into the band, John and I started growing in a different way. Getting different influences. The other guys in the band were into KISS and MOTLEY CRUE and shit like that. They still liked some hardcore, but I wasn't into that shit at all. John and I had our own ideas on what we wanted to say with the band. We never really loved VIOLENT CHILDREN, but we liked it. We liked it, it was fun and we got to play out.

HW: How long did that band last?

RC: VIOLENT CHILDREN? A long time. A couple of years.

HW: The tape that you released this year (VC's "Rock Against Spindlers"), was that old material?

RC: Yeah, I didn't put that out. That was a kid I knew. That was after the 7" was released and that recording was without John.

HW: When did you record the single "Can't Close My Eyes"?

RC: Recorded, I think in October of '85. We toured with 7 SECONDS. 7 SECONDS went up to Rochester, we didn't go with them that day. So we went into the studio and recorded it.

HW: So did Kevin Seconds produced the record?

RC: NO, he didn't.

HW: He didn't?

RC: Not at all. We just said he produced it, 'cause we didn't like this kid at all.

HW: Well, I read the MRR interview a few months back and thought he said that he did produce it.



RC: I don't remember him saying that at all. He didn't do it. Kevin put out the record.

HW: How many were pressed to date?

RC: Positive Force goes through this guy, like most bigger record labels, it's run through people. There is no actual Positive Force pressing plants. This guy is, well I don't really trust him that much. So I really can't say. About 3,000 copies. I really don't know who keeps books on it and Kevin doesn't know at all.

HW: O.K., let me get to something about ideas that I'm bothered about. First off, do you consider yourselves a pacifist or a militant straight-edge band?

RC: I have to pick one or the other?

HW: Well, no. What would you consider yourselves closer to?

RC: Well, it's like saying two different things. That's like saying, "Do you like punk or do you like metal?"

HW: Let's compare it to old Boston values and attitudes, and what went on and such.

RC: I don't think we can say we are "this" or "that". Actually, I'm not a pacifist, but I'm pretty close to one.

HW: Do you think violence is justified in certain situations?

RC: Uh, well, it's a hard thing to say. I think the most beautiful people never consider it. Then, me personally, keeps me from being a pacifist. Because if I see a girl being raped, I'd step in or if I saw someone getting beat up.

HW: Or as an act of self-defense, which I'm trying to bring out.

RC: Well, I'll get to a certain point where, hopefully I'll become a pacifist, but, I'm not. That is right now.

HW: What made you decide to be or become "straight-edge", the idea of it?

RC: Well, it came before Minor Threat. When we first started getting into punk, we wanted to get away from the whole high school thing, which we were all in the 9th and 10th grade. We were sick of all that. Where drugs, long hair and AC/DC were all a part of that. We tried to go into the other direction, tried to get away from it all. Stopped drinking, just said no drinking. Then I started a little again in high school, then realized it wasn't worth it and just stopped.

HW: For me, I consider straight-edge like all your life. I don't consider "being reformed", then calling yourself straight-edge. What do you think? Do you think a person has to be pure or do you think that's justified?

RC: You mean a guy who like never drinks?

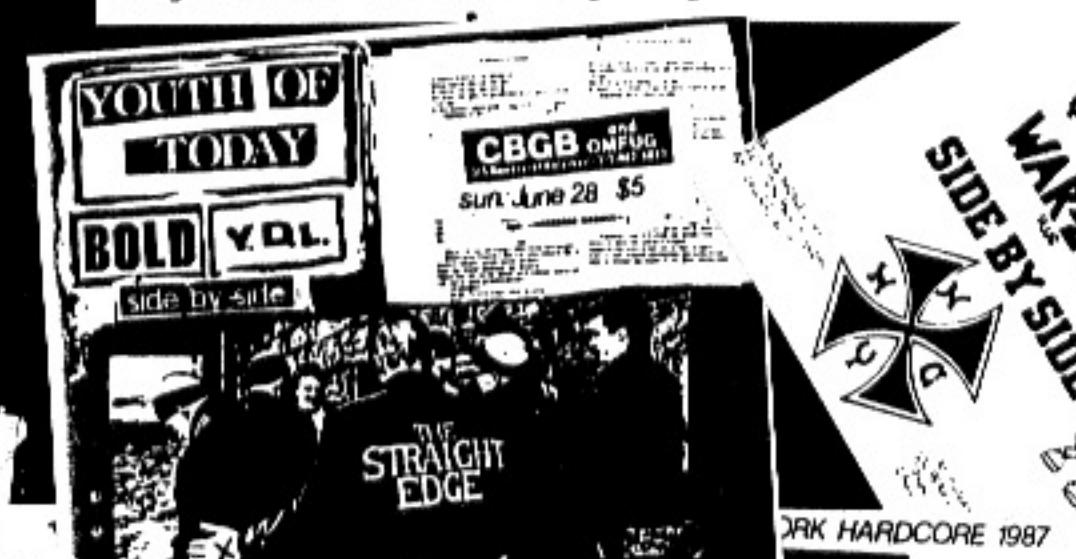
HW: Let's just take a guy who was doing drugs last year, now got off of it and now is like I'm straight-edge.

RC: Yeah, I guess it all depends. I think kids have a pride that they conquered something like drugs. I guess you have to tell me more about this kid/incident.

HW: No, I'm just saying as an example.

RC: Well, that's what I would say to that.

HW: Like I'm saying this because in 1986 we've seen straight-edge and the unity movement rise rapidly, especially this year, compared to other years and definitely in N.Y. compared to other places. You've seen it. You're in a band that has a good following right now. Like, so what do you think when you see a kid, one year into drugs and like now I'm straight-edge?



RC: Well, look you'll always have trends in hardcore. In N.Y.C., you've had millions of trends. It's been death rock, it's been punk, it's been skinhead and it's been whatever this is called. You know, you've had trends in any sort of social group. Of course, it has it's fucked up parts. You have people doing because their friends are doing it, but the fact is suppose there is some trend to help old ladies cross the street or something. Would you rather see that or the "Spray paint the walls" trend or "Break windows" trend. There are trends, so if the kid sees his friend helping old ladies across the street, something good comes out of it. I think there are a lot of fakes, but at the same time I think there is a lot who get sucked into it and want to get more out of it. I don't think there is that much evil coming out of it. Rather than a skinhead trend, which I think causes a lot of problems.

HW: O.K. so how about the live show. The first time I've seen you was in June of '86 with Crippled Youth, Warzone and Rest In Pieces (6/8/86). I had the record when it first came out and for me, it was real good, happy that something like this was coming out, but when I see the live show, I was like really let down. You know, I could accept the slam dancing, stage diving, large crowds of kids and sing alongs, but for me, it had a negative effect. It seemed no one cared about what was being said and they seemed violent. I mean, I've seen some kids get fucked up real bad.

RC: I know, I know when I dance... I can't dance to Screwdriver, I can't dance to Dr. Know. Usually, when I dance, I'm inspired to dance. I move. Like to 7 Seconds I dance the best. When Bold or Uniform Choice play, I get sick and that is what I think dancing should be. The movement of your body, your moves. Your soul has been moved and that is what I think it is all about. I think lots of kids, you can definitely tell at the Ritz, people are just playing the role.

HW: They are.

RC: I know, you can see and you can feel it. You can feel they don't have anything in it. You can tell the kids who really like to dance. You can tell how they are moved by it, and it doesn't really matter how they dance. You know they are really loving it. They know what's going on. Y'know, but, like I said, hardcore attracts a lot of weird, fucked up kids that are just into it because of their friends are into it.

HW: Now let's talk bands. Who do you think is the most influential band on the circuit right now? A band that has something good to say.

RC: Something good to say?

HW: Yes.

RC: That is a hardcore band?

HW: It could be any band.

RC: I don't know if you can call 7 Seconds hardcore, but, I love 7 Seconds. Love Uniform Choice. I love Bold.

HW: Now how do you feel about Bold. A lot of people give them criticism, esp. me. Well, first of all, they're very young and I can understand that. I know myself that there is a lot of change between the ages of 14 and 18. Do you think, I mean I know you are friends with them, but, how do you think sometimes? Do you feel strongly about them?

RC: Them as in friends or as a group?

HW: Them as a group, say you were somebody that didn't even know them.



RC: I like what they say. We're friends, but friends though they don't live near me anymore and we don't hang out with them. I mean they come down on weekends and stuff, but I don't hang out with them as if I write the songs for them. They really write their own songs and shit like that and the things they come up with. Like when BOLD plays, it's like watching us play. I mean I do everything we set out to do and that's why I love YOUTH OF TODAY. I don't think there is anything wrong with that. It's not an ego problem. I just love what we do, I think every band should love what they do. Anyway, BOLD are into what they do. At first, when they got started, we were a big influence on them and they got criticism for that. In the same way, you know when you are in the 9th grade, you latch on to older kids. When I was in the 9th grade... I mean I talk to those kids (BOLD) and you talk to any other kids, it's incredible. How much they have grown out of it and I've got to hand it to them, I can't judge them, you can judge anyone...

HW: O.K. What about some of the bands on the N.Y. circuit? Are they really a tight and unified thing?

RC: I think a lot of the people are cool. None are pretty much the same. Although they all lump us together; YOUTH OF TODAY, WARZONE, STRAIGHT AHEAD, UNDERDOG... but forget it, we're definitely not the same bands.

HW: What about the band changes? It seems the nucleus has just been you and John.

RC: We're the original members, but now's Richie's in it. He is really into it.

HW: But, how do you feel about that? Say someone sees you three times and every single time it is somebody different.

RC: I never meant this whole thing to be a trend or whatever. I don't think it has a time limit on it because, I mean, I've been into the scene for years and it's definitely changed along the way. I have had the same sort of ideas since I was young. That is never going to change and I hope it won't change in these people whether they turn into hardcore or whatever they are into. They'll still take pieces of it with them. I don't care if the trend dies, if we have something to say we'll say it.

HW: What about those songs on "Connecticut Fun"?

RC: We were a band about two weeks, that was the very first time we have ever recorded.

(Right about now, I sense Ray is getting on edge, so I offer to end the interview, but he wants to continue.)

HW: O.K. so we won't close this, but, do you have anything to say? Because I don't want to piss anyone off, but, for me, the whole decision of straight-edge... I have been this way all my life, from what I've seen and what I feel. Basically, it's the whole idea of it, you know the drugs, the alcohol and the cigarettes. People think, "Oh well, you can just have some fun." But in actuality, it's not. So what do you think? I know you said before it's the whole high school thing.

RC: Well, I just think the whole thing, drugs, smoking and such. There is nothing constructive coming out of it. Although, when it comes right down to it, smoking a cigarette or a joint, drinking a beer isn't that bad if you do it once in awhile. Not that bad, but it's not good, nothing like that.

RC: How do I feel about them? Live and let live.

HW: (Sam) You don't have any negative views towards them?

RC: I don't.

HW: (Sam) I mean can you stand them or not?

RC: Of course I can. Then that's just like saying can you stand blacks? Doesn't matter if a black guy punches me in the face or a gay guy punches me. It's a man.

HW: (Sam) You have heard about Doc Martins, right?

RC: Doc Martins? Well, we will get back to that. Oh well, yeah, a lot of people from the suburbs think of gays as some weird cult group. Gays are just people... It's no big deal, they don't bother me.

HW: (Sam) Do their actions bother you?

RC: What are their actions? What are gay people's actions? Gay people are just people who like men. Not like they are sneaking around wearing dresses. They're very open.

HW: Especially here in N.Y.C.

RC: Everybody's got weird things about them. I have weird things about me.

HW: (Sam) Well, you know, N.Y. has a history, like the old N.Y.C. bands going "fag-bashing".

RC: Not all old N.Y. bands. A lot of people do.

HW: (Sam) A lot of people judge N.Y. bands for that.

THINKING STRAIGHT

LIFE'S FILLED WITH MANY PATHS
WHICH ONE SHOULD I TAKE?
WHEN THE CHOICE COMES, I WON'T RUN
I'LL BE THINKING STRAIGHT!

LIFE'S FILLED WITH CONFLICTS... WE'LL FACE
WE'LL OVERCOME THEM... THINKING STRAIGHT!

EXPERIEMENT WITH YOUR MIND
YOU SEE THINGS I CAN'T SEE
WELL NO THANKS, FRIEND
BECAUSE NOW IT ENDS WHEN YOU PUSH THAT SHIT ON ME!

MY MIND IS FREE TO THINK AND SEE.

STRONG ENOUGH TO RESIST TEMPTATION
WE'VE BEEN STRONG FOR ALL THESE YEARS
YES, LIFE GETS ROUGH, SO WE'LL STAND TOUGH AND CONFRONT
ALL OUR FEARS!

WAKE UP AND LIVE

Wake up and live your life
See what there is to see
I won't sit around all day
'cause life means more to me

So many kids content
to sleep their lives away
But I'm gonna try
to make the most out of this day

It takes some motivation
It takes some love for life
Why just sit complacent
and let life pass you by?

Boredom is a choice
I choose not to make
unlock that door, strive for more
there's a better path to take

Wake up and live – breathe every breath
Wake up and live – until my death
Wake up and live so much to do
Wake up and live – all of you
'c'mon... open your eyes.

Photo: Tim Singer

RC: Hey, I wish we had a permanent line-up. You know, what can I say? Well, when we first started, the people on the record, only John and I were really into our ideas. While Peche and Graham, Graham was our friend, but he wasn't really straight. Peche wasn't straight at all. It takes a lot to find people with the same standards. Same ideas to be into YOUTH OF TODAY.

HW: So there is a certain standard to be YOUTH OF TODAY?

RC: Yeah, if you want to call it "standard". It is just kids who are going to think like us. I mean before we are going to go out on a limb and say something, we definitely all have to come from the same roots. I'm not saying we are all clones, but we have a lot of the same principals.

HW: What do you think of what a lot of the political bands are saying now, that they can't get in nowhere, that it is so divided.

RC: You know what happens a lot. A lot of people, when it gets right down to it, don't really care what the message is. They just want to see good music and when the bands don't deliver the good music, then they don't care about the message. Then again, on the other hand, if they have good music, then they start listening to it and get more into the message type of thing.

HW: Do you think the political aspect of hardcore died?

RC: No. I don't know.

HW: What about the unity aspect of it? The present, now? How long do you think it will last?

HW: When you hang out, you don't just seclude yourself with your friends, do you? Let's just say somebody is drinking, you don't just walk away from them?

RC: I have a lot of friends who drink, I mean I go to bars and don't drink, 'cause my friends are there.

HW: I couldn't even do that. I am not violently straight-edge, but there is certain things I won't do? Well, you play in a place, like CBGB's, you have no qualms against playing in a bar?

RC: No.

HW: (I call my friend Sammy's attention to the interview.) Hey Sam, do you have any interesting questions for Ray? Be constructive.

HW (Sam): That song, "Break Down The Walls", what does it mean? Does it mean groups or skins and punks?

R: It means like walking down the street and seeing these, ah, two feminine guys and saying, "Look at those two gay guys, must be a gay neighborhood." It's hard not to judge whether people are colored, black or white. It's certainly about prejudice, but basically it's about judging people before you get to know them. Or like, "Look at those posers over there with their mohawks and leather jackets!" You know whether they are into the music or not, they might be cool people. Just because people aren't into hardcore doesn't mean they are not cool. Some of my coolest friends are not into hardcore or punk.

HW: (Sam) How do you feel about gays?

RC: Well, I hate to get judged and lumped into a hardcore category. I mean hardcore has definitely got a million things going for it. At the same time people were "fag-bashing", there were people who weren't. I would never do it. I would never go and attack somebody. It's a very stupid thing, I think.

HW: So there is no prejudice whatsoever involved in your ideas?

RC: I try not to be prejudiced. Of course, there is probably a little prejudice somewhere.

HW: I guess everybody has a little.

RC: Sometimes, it's inborn, if not inborn, a lot of it is what you grew up with. Sometimes I don't feel comfortable around gays, just depends on the situation. You know, you go to the Pyramid Club you feel a little weird. It's all a part of, you know, different things you don't experience, you are going to feel weird. It's like being on the subway with all black people and being the only white person. You'd feel weird.

HW: I kinda felt that way in a movie theater in Brooklyn.
RC: You try not to be prejudiced, but you're not, it's you just feel uncomfortable.

HW: You might not be prejudiced, but the others might be. You get that feeling.

RC: Yeah. N.Y. is a lot different than a lot of other places anyway.

HW: (Sam) How well do you think the straight-edge message is being received?

WE'RE NOT IN THIS ALONE

Photo: Tim Singer



RC: Oh, I definitely think it's being received! How well do I think it's being received? I think it's being received, definitely, kids come up to me. I know kids, kids like Craig (present bass player) before he was even in our band. Craig used to be seriously into pot and stuff, then bands like us and other bands just turned him around. Not saying it was all us. I've had kids come up to me saying if Crippled Youth wasn't around, they wouldn't have become straight-edge. Music is a powerful tool, you know.

HW: It is, it is!

RC: And if you have something good to say, you should say it. Let your views be known. At the same time, there are a lot of bands out there going around and putting out evil messages.

HW: Yeah, O.K., talk about music. What other kinds of music do you listen to?

RC: I like old punk. I like X-RAY SPEX, BUZZCOCKS, DEVO, AVENGERS, I collect records.

HW: Do you like any of what we might call "above ground" music?

RC: I don't like mainstream music really. I like 60s music, bands like LOVE. I like Bob Dylan a lot. Simon and Garfunkel, don't really get beyond that. Oh, I like '80s ska, but I don't like 60s ska.

HW: (Sam) What Oi! bands?

RC: What Oi! bands? I like the old BUSINESS and I like THE COCKNEY REJECTS a little. None of it really matters anyway, but I like some of it.

HW: I mentioned before that I thought this was the year of commercialism. How do you feel about it? The commercialism, are you seeing, like the extreme press that followed punk. Especially here with that Donahue show and such.

RC: Yeah, a lot of it, you know, is not good when it is portrayed in an half an hour or hour, or in an article. There is a lot more to it.

HW: But, what do you think when you see your friends on T.V. trying to prove... you know. I couldn't bring myself to do something like that. Unheard of... trying to prove something when you don't have to prove yourself to anyone.

RC: Well, you don't have to prove it to someone, but I think it's a good idea to speak your mind. To say how you feel and explain where you are coming from and why you put things on your jacket or whatever. Well, that's how I feel, I think I have to prove.

HW: What prompted you to play a Rock Hotel show? (Aug. 9th 1986; DISCHARGE/C.O.C./D.R.I./YOUTH OF TODAY) That is a question a lot of people were asking.

RC: We all made a decision. We just did it. (I tell him about the press conference with Chris Williamson on the day before)

HW: How do you feel about what people say it stands for. I mean I go to the Ritz a lot (not Rock Hotel shows though) but you were on a bill with three bands that wouldn't attract the same crowd you do. How do you feel about the kids paying like \$10, seeing you and leaving?

RC: It sucks! I didn't have any good feelings about playing, just bad feelings. I cried after we played that show.

HW: So what's your favorite kind of place to play? Do you like playing CBGB's a lot?

RC: I like playing CB's but they are really hassling lately about the 16 years old thing. I mean when I first started going there, little kids went! The actual club structure though, it's one of the best around. I sort of like playing big shows, you know. I think every band wants to play a big show, sort of like you get to be Van Halen for a day. If you play the Ritz or you play Fenders...Play Fenders for 1500 people, play Sacramento for 1800.

HW: Let's talk a minute about the gang violence out there. What would you do if you seen this big fight in the crowd? What would you say?

RC: I usually stop. I seen a fight at the Ritz, I stopped. It wasn't a gang fight, but I do what ever my instinct tells me. I usually stop the song. Try to break it up, which we have done at all times at CBGB's. At the Ritz, I jumped off the stage. Especially like the things you are saying, it's ridiculous to have gang fights. You see some people out here that have to hang out in a gang. I don't go for that. If there was a gang fight, I'd probably walk off the stage. Can't really say unless there is a situation.

HW: How do you feel about skinheads and punks, this huge thing seems to go on forever. We are talking true skinheads.

RC: True skinheads? True skinheads are a working class kid from England. Any American whose a skinhead is sort of trying to rip-off another culture. It's like me walking around in wooden shoes and claiming I'm a Dutch boy. Sort of weird, sort of like a romantic thing. People want to be something else, like all these bands on that N.Y. Beat record going around and dressing mod. I mean the way we dress is the kids we hang out with just developed into dressing. A natural way...

HW: Your own style.

RC: I mean it's not identical, but you can tell the N.Y. kids have their own style and I think that's cool. Like each little scene has their own way of growing up and starting their own culture, but going out and buying Fred Perry shirts and Doc Martins. You know the reason skinheads go out and buy Doc Martins is because they are a cheap boot for the working class.

HW: But they are expensive!

RC: They are! But over there in England, they are not. Now people will buy them because, "Hey, it's cool to wear them."

HW: So do you have a strong stance on fashion?

RC: I wish I could, but there is a definite...

HW: Like say going to the Rock Hotel...

RC: I think fashion is definitely a factor in life that fucks up people, fucks with their minds. Definitely. Just the fact that we have mirrors. Mirrors fuck people up. Why do you look in a mirror? You are not looking into it to make yourself happy, look in the mirror and see how other people perceive you. Yeah, that's fucked up, yet, we all do it. I still look in the mirror.

HW: Well, you kinda have to.

RC: You don't have to, but you know.

HW: But, it's natural because mirrors are all over the place. You always see yourself.

RC: I say it's really hard to break out of it.

HW: O.K., what kind of hobbies do you have? That you are really into?

RC: Right now, collecting records...

HW: See you a lot in the stores.

RC: Can't seem to stop collecting records. I like to go backpacking, go camping...

HW: When do you find the time to do that?

RC: Lately, I haven't. Last time I was out west in the Grand Canyon. Oh no, went canoeing not so long ago.

HW: Anywhere around here you can do that?

RC: I used to do that in the Appalachian Trail, but that's my personal thing. I don't know about Youth Of Today's personal things.

HW: How do you feel about N.Y.C.?

RC: N.Y.C.? Good points and bad points. I love it. Takes a certain kind of person to love it. Things you feel are different, the hate and misfortune, the good and the bad. I think people are a lot more real. I mean people out west, it's like a topical paradise, never like a real...seems so fake compared to N.Y.C., which feels real. Just like things you see here are so ugly, you also see pretty things, you know. Beautiful things every day. Anybody growing up like where I grew up, where you only see a certain amount of whites, Jews and blacks, you are only seeing a slice of the pie. Where N.Y.C. is the whole pie. I mean you see people die, I never saw a person die until I moved to N.Y.C. You see people die, people get hit by cars. I mean you see this shit like once a week. You see people pull guns to your head.

HW: (Sam) Duane tells me that you and a friend are going to form a label.

RC: Yeah, my friend Jordan wants to do it.

HW: (Sam) Is it an idea or is it forming?

RC: Well, I think it's going to work. I've been wanting to start one for a long time. I was one of the guys who started New Beginning.

COMING
fri.17 bold+beyond+upfront
sat.18(benefit)slapshot+instinct+crossface
+blind approach+vision
sat.25(benefit)breakdown+wrecking crew
+powersurge+yd1
fri.31 supertouch+bold
APR
sat.1sick of it all+maximum penalty
fri.7 fugazi+purple geezus
sat.8 token entry+in your face+krakdown
fri.14 our gang+upfront+vision
sat.15 neighborhoods+outcrowd
thur.20 bad brains+absolution
fri.21 youth of today +beyond
+chain of strength
fri.28 doggystyle +skeletal ambitions
sat.29 gorilla biscuits
sat.6 underdog+american standard+collapse
fri.12 undead+full fathom five+mallethead
fri.19 all+chemical people
LIVE AT:
ANTHRAX
26 Perry Ave., NORWALK, CT, USA
doors open 9:30pm

Grillman
presents
DISCHARGE
D.R.I. C.O.C.
SAT.AUG. 23
YOUTH OF TODAY
New York's Only
ROCK HOTEL
AT THE
RITZ
INFO
279-1984
254-2800
Admission only
\$10. ADV
Doors open 9 PM
11th St. bet. 3rd & 4th Avenues

HW: What does it involve to put up a record label of that sort?

RC: Takes time. A lot of time.

HW: Do you have any idea of what bands are going to be on it at all?

RC: We are going to do a compilation with YOUTH OF TODAY, BOLD, STRAIGHT AHEAD and UNDERDOG.

HW: It's going to be N.Y. bands only?

RC: That one will be a N.Y. one.

HW: (Me quickly running out of things to ask...) Uh, well, anything else you want to say?

RC: That thing he showed me before, Doc Martins?

HW: (calling Sam again) Hey, Sam, show that Doc Martins card to Ray.

HW: (Sam) We know you are not a fascist band, you are against fascism?

RC: (Yawning quickly, but his response is in the yawn. I think it's "Well, yes.")

HW: (Sam) How do you feel about that?

RC: About what?

HW: (Sam) Fascist bands.

RC: Fascist bands. I guess you are going to have to describe what you mean by that.

HW: (Sam) Or their new label pro-American.

RC: I think pro-American leads to nothing but fascism and hard right-wing things. Where as taking a step back and looking at it, I'd say we are more a leftist band more than anything. Definitely not pro-American, but pro what-you-set-out-to-do and they are not doing it. I mean Ronald Reagan is such a right-wing guy.

HW: (Sam) Yeeeeaaah!

RC: I go for what's right and wrong inside and definitely Mr. Reagan doesn't. He wants things better off for the upperclass.

HW: (Sam) Well, you can be pro-American and not agree with Reagan.

RC: Well, I can't understand how you can be...

HW: (Sam) Pro-American means for America.

RC: I tell you, I don't understand how the poor (Sam tries to interrupt to no avail), don't understand how the poor can be pro-American because the more you fight for it, you are not going to get anything out of it. I mean, you'd vote for Reagan, he doesn't want to help the poor, he wants to get rid of it! Do you think all those skinheads who are pro-American, pro-Reagan and pro-having a fascist government, I mean, who are they kidding? They would be the first to go! Do you think they want a bunch of weird kids around wearing Doc Martins and supporting those guys?

HW: Do you have any political or party line at all?

RC: Like I said before I don't have a party line, but I definitely slant towards the left. I mean you have the left and the right. You have caring for the people and you have caring for the elite few. I'm definitely in the left, I'm definitely for the people.

HW: Do you think there should be a party for that?

RC: Oh yeah, might work in N.Y.C. and there is Berkeley. In a lot of open-minded cities, but you know. (Sam comes over again.)

HW: (Sam) You can be pro-American, but you can't blame your country for the government. Why hate the country just because of the government?

RC: Well, what are you proud of?

HW: (Sam) Because you are lucky that you are free, unlike a lot of the countries that are communist. We should be thankful for that at least.

RC: You're right.

HW: (Sam) But those people have to get together and make a change, you know but that is my opinion.

RC: You can say, "I'm lucky to be halfway in the mud, than being smothered in the mud.", but why should I have to have restraints on me anyway? Why should I be thankful for shit I should be getting? I think everybody should be, I think Russia should be free. Just because I'm saying I'm not pro-American doesn't mean I'm pro-Russia. I'm pro-freedom, I'm pro-living life. You can see, you know, it's not one or the other. I think that is like saying, "N.Y. hardcore rules!" or I'm proud of...

HW: What do you think of the divisionment that everybody seems to have put into place?

RC: I think it's so sick to be putting up borders. You can be proud of individual accomplishments that your scene has made, "Yeah, we work together, we build a club, we're proud of what..."

HW: But basically that didn't happen here...

RC: Right! Right, but like saying something like, "I'm proud I'm white!"

HW: That's sick.

RC: It's a stupid thing, why should you be proud of something you can't help or didn't do. Like I work hard on my band and me and my band did something good. I can say that I'm proud of my band.

HW: How did the fifth member come into the band?

RC: He is like best friends with me, we shared a lot of the same ideas. He has always loved YOUTH OF TODAY.

HW: But, I mean as the musical aspect of it, as a 2nd guitarist.

RC: It wasn't that. It was like, "Let's get Richie in our band!" and it worked out.

HW: So you did it for the sake of that. So what about...anything. Do you have any personal comments?

RC: Well, ask some more controversial questions, I'm in the mood for it. I was expecting much worse.

HW: Like what...Hey Sammy, he said he expected much worse. Do you want to dig into the real shit?

HW: (Sam) Yeah, alright.

RC: The real shit you wanted to ask?

HW: O.K. let's say religious beliefs.

RC: Mine!?

HW: (Sam) Religious beliefs!

RC: That is sort of personal...

HW: (Duane) How much money does he have? Ask him that. That gets sort of personal, you know.

RC: That's sort of personal.

HW: (Sam) Yeah!

HW: Well, that's sort of like straight-edge, that's personal.

RC: I know.

HW: What kind of views do you have?

RC: O.K., well not really views but I follow Mark, Matthew and Luke.

HW: (Duane) What's wrong with John?

RC: I don't know if John really recorded anything. I guess he did.

HW: (Duane) I think he wrote the Apocalypse part.

RC: What did John write though?

HW: (Duane) John wrote the Revelations in the Bible. Paul wrote...

RC: Oh well, I'm not into Paul. Paul was just a reverend or a priest who had his own interpretation of it, wrote it and they accepted it. You can't really hate him for what he did or believed. He did a lot of the immorality sort of things, a lot of the things the Bible is criticized for. A lot of old-fashioned things, can't blame him for it. Because that's what was wrong with the times. You know, 100 or 300 years ago, it was thought to be definitely right to have slaves. This is how people thought then. Paul wrote about perversion, immorality and anti-gay.

HW: Do you think religion is a forceful thing?

RC: I think it's a good thing, I don't know what you mean by forceful.

HW: I mean, do you think it's forced on people?

RC: Oh, I think you have to get into it. I definitely think most religious groups are fucked up. Most all are fucked up because they are very opinionated. I have found some cool people who are into it. Basically, I think there is just one rule; love your fellow man, love your brother and love your enemy. I think that's true and that just separates the good from the bad. You can love the person you hate, that's bound to bring people together.

HW: (Sam) There is something our friend wanted to ask.

HW: Yeah, he wanted to ask something real bad. I'm trying to think...

HW: (Sam) He said something about jocks.

HW: Yeah, that's it. A lot of people seem to think that YOUTH OF TODAY have this jock image about them. What do you think about that?

RC: We do. John, Richie and I all play football. I wrestle and ran track.

HW: I play touch at work! (Heh. Heh.)

HW: (Someone from the crowd) I've have a question for you. You know some people say straight-edge or to be positive thinking, you have to be no eating meat, no drinking or no whatever. Like being straight-edge, do you think that is true for everybody? Because if you want to be positive, it doesn't matter what kind of things you do. In a way, you know what is right. I mean you might drink a beer, but, you know what is right.

RC: I think you are confusing the two things. Really, straight-edge is an anti-abusive thing.

HW: Or you might have added the sex part of it. What do you feel about that?

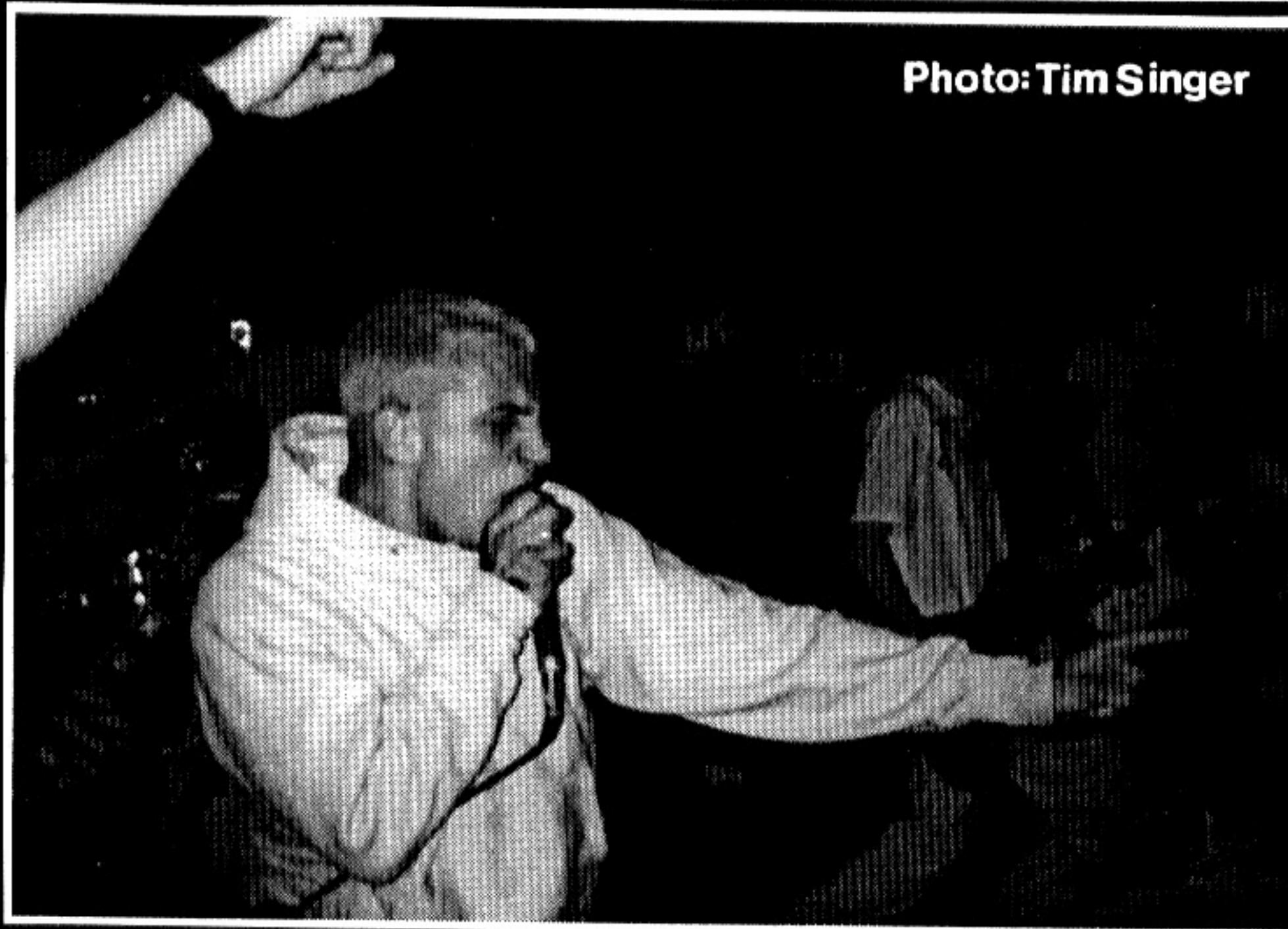


Photo: Tim Singer

THE FLAME STILL BURNS

the return of...

YOUTH OF TODAY

BOLD JUDGE

AT JAN. 7th at the ANTHRAX norwalk, CT

Photo: Tim Singer



RC: It's the anti-obsessive thing. Don't follow your dick around, you know.

HW: (Duane) The sex part of it!?

HW: That's part of it!

RC: I mean it's everything. Not just sex and drinking or even record collecting. Don't get obsessive with anything. Take things in moderation. Being positive is how you interpret it. I interpret positive as looking forward to the future. Looking forward to living and loving life. It's a view of life.

HW: O.K., I'm like all out of ideas! I didn't even have time to write down any questions.

HW: (Sam) Oh yeah, Ray remember at the last show, you said this song is about people who think it's alright to eat meat. I took that as everybody who eats meat, you don't like. Do you know what I mean?

RC: No, I feel it's not right to eat it. I think it's not right to eat meat. I can't hate people for it because everybody does it.

HW: But what is the point of that?

RC: The way I said it was because they make us think it's O.K. They make it so available, package it and change the name to chuck, ground chuck. They make us think it's not normal. I think it's really sick. It's a twisted type of thing. Butchers are very twisted people in the same way murderers are twisted people. They have to kill.

HW: Are you into animal liberation? Or you wouldn't go that far.

RC: I read into it, but I'm not a...

HW: You are not a fanatic about it.

RC: Yes, I'm not a fanatic. I do it in moderation. It is sort of a personal thing too, I take my own personal steps. I don't tend to be judged for it and I can't hate people for eating meat. It's not about hate anyway.

HW: You know the way I feel about it, it is just like a food chain. Animal experimentation is definitely wrong. It's like we are all animals but they don't want to experiment on humans.

RC: I don't think it's part of the food chain. I think if you want to kill an animal, you'll go out with an axe and kill one. I think if you see an animal out in the street driving you car, you wouldn't try and run it over. I'd think you'd move because you don't think it's right. I think the worst people were born violent and they breed violence. I think it's up to that person to correct themselves. So it is definitely a violent action. I feel violence is the worst crime of them all, worse than stealing, worse than mail fraud or any type of fraud of any type of theivery. I think it is the worst thing you can do. You know you can centralize this if you want. You asked me about the record. Do you remember any of the new songs of the top of your head?

HW: You mean the 7"?

RC: No, the new one. ("Break Down The Walls")

HW: I've must have heard it, Duane has the tape, right?

RC: Yeah. HW: Well, there's "Honesty" and ...

RC: "Honesty" isn't about being honest and telling the truth and all that. Really has nothing to do about that. "Honesty" is about living an honest life. Which means living a life where you give more than you take. It's about people who are so wrapped up in greed and forget about other people. It's like is Pres. Reagan honest? Well, he wouldn't steal anything from the store, but he does not live an honest life. There are things like, I don't feel a hungry person taking fruit is being dishonest, I think people who spend their money loosely is dishonest. People who spend their money on quantities of material objects, I think that's pretty dishonest.

HW: (Sam) You know my friend Adam, he's into animal liberation. I was going to give this to him. (pulls out this business card from a taxidermist.)

HW: Taxidermy. I think after an animal dies it is a beautiful thing to...

Sam & Ray: What?!?!

HW: Let's just say the animal dies naturally.

HW: (Sam) I don't want no moosehead.

RC: No way! Imagine having a stuffed human?

HW: If there is a beautiful animal...

RC: Wait...what do you think of a stuffed human?

HW: (Sam) Right!

HW: Oh well...

RC: The same thing...

HW: Well, you do have a point there.

RC: I think it's a twisted thing, something out of a horror story.

HW: (Sam) Yeah, really isn't it?

RC: A stuffed animal.

HW: Have you ever seen the taxidermist shop over on 33rd St.? All they have in the window is penguins and this huge polar bear.

RC: I don't think it's beautiful either.

HW: O.K. Let's close this thing up. Fairmont Park Show

Starts 12noon

RC: Not like they die of old age either. They were shot or killed.

get off at Market st.

HW: Well, I guess that's it, anything to say in closing?

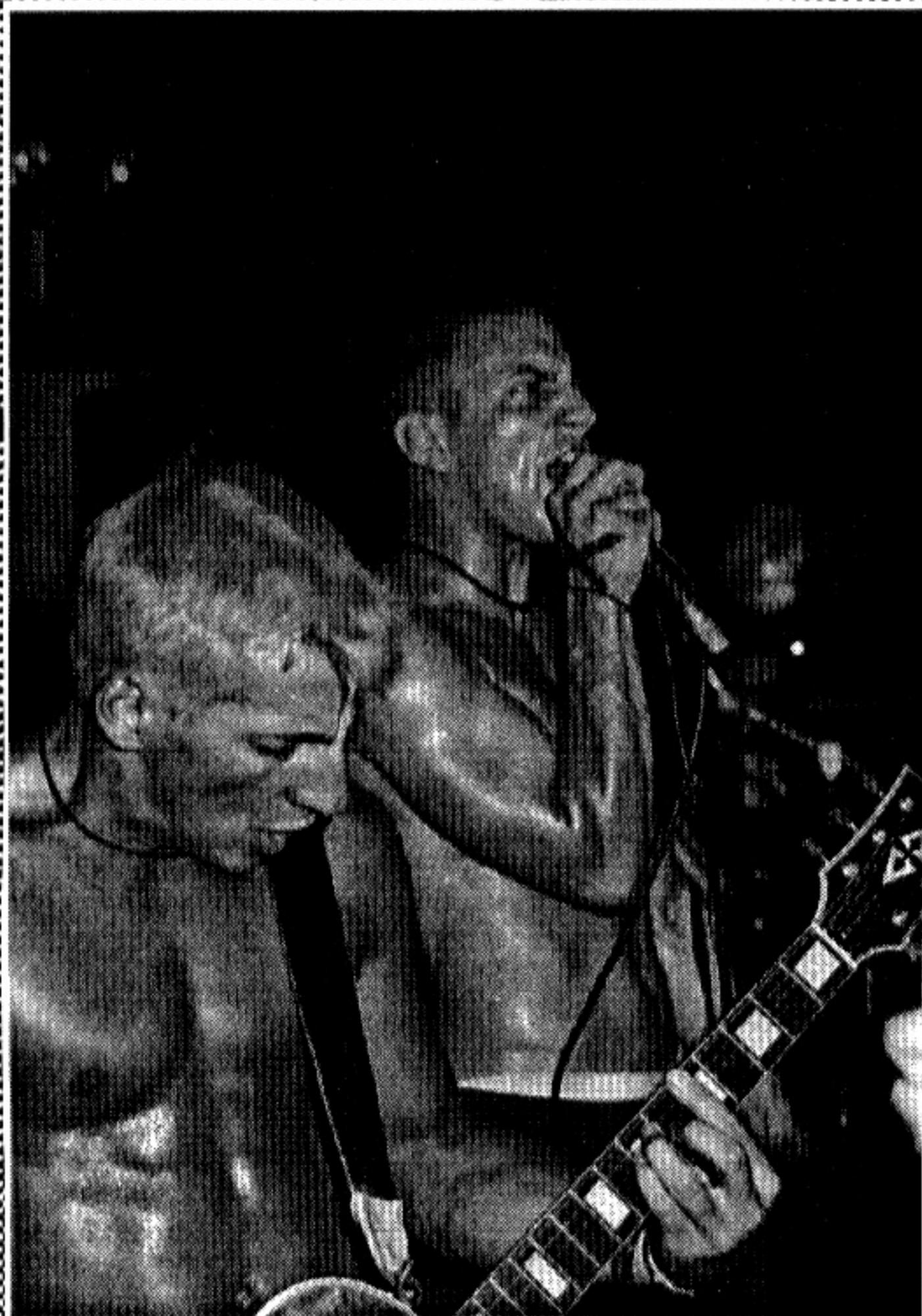
RC: No. HW: O.K., no closing comment. Riverside

N.Y.'s YOUTH OF TODAY TWISTED
O.C.'S PROUD YOUTH
INSTED
L.S.'s
HALF-OFF

S.D.I.
P.O.W.
AUGUST 1981
FREE! FREE! FREE!

Dave K.
on...

YOUTH OF TODAY



I never was the biggest fan of YOUTH OF TODAY, but they were a colorful bunch. Someone could bring them up among our circle of friends and we could talk about them for hours. The shit talking that went on in those days had to be heard to be believed. I just wanted to write about some of the things that happened back then, because they are such vivid memories. The following things are true, because I was involved in each tale.

Once Ray was riding his bike in N.Y.C. and either crashed or was sideswiped by a cab. He was a bit bruised and had a nasty cut behind the ear. "Yo! Don't touch it!" Ray said after someone wanted to take a closer look. For days, my friend Sammy came up with alternate songs "Fix My Chain!" (to the tune of "Thinking Straight!") and "Land Hard" (I think you can figure that one out!) plus many others which I can't remember the titles but were very funny.

Some Records was run by a cool and down-to-earth guy named Duane. He once went to England for a week and asked Ray to run the store while he was gone. That place was Youth Crew central the whole time. I remember walking in Saturday evening and Ray and some of the guys had a pile of matchbooks in the center of the floor and they were behind the counter sailing lit matches into it. I was like, "Duane would kill you if he knew about this." The next day there was a huge CBGB's show. About 8:00, I went down to Some afterwards to pick up my bag of records and head home. I walk in and there is like 50 kids with cash and records in hand. Ray was like, "Dude! I really need help here!" He was alone and I was like, "I got to go!", but had a change of heart. Together we took care of everybody in like a half an hour. It was a lot of fun.

As you already know, I'm really into rare records. I wasn't always like that. I used to find the stuff and just give it to my friends, I thought it was more important that they be happy. (I guess I still do that but, with an added twist, I keep what I want.) Ray and Porcell have been credited with starting the disease of record collecting in the hardcore scene. They both had disgusting collections. An example: One day at a Dag Nasty show in front of CB's, this guy pulled up and started putting out boxes of records. I was with Sam Crespo (a good friend of mine back then) and we walked over. Noticing that there was nobody around, we had dibs. The record in front was "Walk Among Us" by the MISFITS. Original. "How much are the records?" "\$4 for LPs, \$3 for 7"s." We were both like stunned because this was a really rare disc, so we asked the question again and received the same answer. This guy had everything! One of the most complete collections I had ever seen at the time. (The guy we later found out was a friend of Sam's brother and had been going to shows for like a long time.) I had like \$15 on me, so I had to borrow money from Sam. I got NA "Tied Down", DYS "Brotherhood" and both MINOR THREAT 7"s. Then the unthinkable happened. I'm bent over the record box, look to my right and see the Youth Crew running up! "Oh, shit! It's Ray and John!" I exclaimed. In the ensuing carnage, I got pushed back for the boxes. Sam said that Porcell was pulling him away by the ankles.

Later, I gave "Brotherhood" to Adam and "Tied Down" to John K. and hung out in Some Records with Porcell, Alex Brown, Tom Rockafeller. John said he was disappointed with Ray because he stole "United Blood" from the guy. We were all like that sucks because the prices were so cheap. I was funny because Ray showed me the record before asking why I didn't grab it. "I didn't see it. I got all these though!" If I had more money that record would probably be mine now!

LIFE'S BLOOD played a show at this place in Long Island called Sundance. The same night YOUTH OF TODAY was making the video for "No More" at the Anthrax, so LIFE'S BLOOD said a lot about how much that it sucked and Y.O.T. sucked for going on Caroline. The next week at CBGB's, Ray went up to this guy Glenn I knew (a tall goofy looking dude that has a slight resemblance to Jason O'Toole, the singer of LIFE'S BLOOD) and said, "Are you the singer of LIFE'S BLOOD!?!?" Ray looked like he was going to kill him. I called Ray aside and asked what the hell was wrong.

He said he didn't like what was said about him and his band by LIFE'S BLOOD. I was like, "Do they have to ask your permission to say something negative?" Ray said, "I don't know man, but like nobody says anything against the CRO-MAGS because they would get their asses kicked. We are an easy target because we wouldn't do that. I'm just getting sick of being talked about and won't take it anymore!" Later, I told this to Adam and he was like, "Well, the CRO-MAGS never went on stage in front of people and said, 'We'll never go on a bigger label' or 'Hardcore's a movement, not a fucking business'" I guess YOUTH OF TODAY put their foot in their mouth there.

fanzine reviews

ANTI-MATTER #4 8½ x 11 56 pgs. \$2.00

Norm is back, with probably his best issue yet. Zine and record reviews, interviews with Ian Mac Kaye, Richie Birkenhead, ORANGE 9mm, JAWBOX and Mike JUDGE, "profiles" of the UNSANE and SHIFT, as well. It's all really good, except that the layout is too slick, in my opinion. He's obviously trying to shoot for "bigger and better things". Well, we'll see. -BRETT

There's a lot to like about Anti-Matter. Norm's a decent interviewer (the Ian MacKaye one is quite good) and he reviews a lot of 'zines and records. It just that more often than not, this 'zine rubs me the wrong way. Is it the full-page ads? Is it the "profiles"? (The problem with Journalism majors is that they all write alike.) Is it that if this guy lost his computer he would be lost? I don't know. Anti-Matter has its good points but way too slick for my tastes. -DK

(Anti-Matter 151 First Ave. Suite 107 N.Y., N.Y. 10003)

BELIEF #3 8½ x 5½ 28 pgs. \$2.00

This a really good half-sized zine from Southern California that has plenty of good pictures as well as an interview with FORCED DOWN and reviews of types of music from pop to hardcore to jazz and blues (?). It's a damned good read. -BRETT

Now here is a good example of a computer generated fanzine. Best part about it is the review section, they cover many different genres of music as well as books and magazines, etc... Best thing I read: On his play list, "BORN AGAINST-none". Worst thing: His very dumb viewpoint on gays and AIDS. Get it nonetheless. -DK

(Belief 2214 Lake Forest Ct. San Bernardino, CA 92407-2478)

BUDGET #3 8½ x 11 \$2.00

Pretty run of the mill. Interviews with HOOVER, CURRENT, JAWBREAKER and CHINO HORDE. -BRETT

(2707 Valmont St. #211A Boulder, CO 80302)

ERROR #100 fold-out newsprint \$1.00

Definitely a step down from his previous efforts, ERROR is Sam McPheeters's new publication. Not much going on here, though there is a good interview with the guy who runs Kill Rock Stars. For a 'zine claiming to be the "Official Newspaper Of Vermiform Records", there is not much about Vermiform Records in it. -DK

(Vermiform Records P.O. Box 12065 Richmond, VA 23241)

GREEDY BASTARD #10 8½ x 11 24 pgs. \$1.50

You can always count on Bill Florio to entertain you with GREEDY BASTARD. Inside is an interview w/ EARTH CRISIS (which has to be fake), his trip to Puerto Rico w/ MEDICINE MAN, QUEERS interview, a look back at Dom Cottonmouth (remember him?) and ends up with asking different people about their Bar Mitzvahs. A good read when not in a serious state of mind. -DK

More of the usual hilarity from Bill. Who else would have thought to make a "Cottonmouth" centerfold and ask Punk Rock Jews to tell about their Bar Mitzvahs? The Earth Crisis interview is real good too (Ha Ha). -BRETT

(Bill Florio P.O. Box 1014 Yonkers, N.Y. 10704)

HEARTATTACK #2 8½ x 11 48 pgs. .25¢

Kent and crew deal us another issue of this new bi-monthly and it is definitely better than the first. Interviews with LOS CRUDOS and ICONOCLAST, many up to date fanzine and record reviews, columns and a letter section. Thankfully, it seems to be moving away from the MRR look that prevailed in issue one. For a quarter, it will not be beat. -DK

This issue is definitely better than the last one by a long shot. It still looks like MRR, but who cares. It seems to be gaining a personality of its own which will expand with time. I must say that Kent's column in this issue is one of the best that I have EVER read. Boy does he hit the nail right on the head. -BRETT

(Heartattack P.O. Box 848 Goleta, CA 93116)

KILL THE MESSENGER #3 8½ x 11 22 pgs. \$1.00

It might be long-delayed, but it has been worth the wait. Pseudo-interviews with SLEEP and EYEHATEGOD and a very involved ASSUCK tour diary. There are a few reviews and opinions also. While it's a good read, I feel Frank could do even more with it. The printer who did HARDWARE #3 and 4 wouldn't print this because it said EYEHATEGOD on the cover! -DK

Excellent follow-up to the last issue. Frank tackles this one alone though, which is good. It includes a very interesting ASSUCK tour diary from last summer and a couple page essay about SLEEP and a short interview with EYEHATEGOD and some informative record and 'zine reviews. -BRETT

(Frank Cassidy 23 Wilson Terrace Elizabeth, N.J. 07208-1712)

MANOR FARM #3 8½ x 11 64 pgs. \$1.00 ppd.

I don't know about this issue of MANOR FARM. The last issue was chock full of all sorts of band interviews and was done well. This time out it's just full of personal rants/opinions and articles. Some of it is o.k. but... Costs a quarter at a show, the post paid price is because it's so massive. -DK

(Micheal T. O'Brian 711 Raitan Ave. Suite #18 Highland Park, N.J. 08904)

MY WAR #1 8½ x 11 22 pgs. \$1.00

Seems like Matt finally got his shit together because unlike most previous efforts, this is one hell of a 'zine. There is a lot to read here, the majority of it good and interesting. Lots of stories, many record, show and 'zine reviews and interviews with STICKS AND STONES, HOLESHTOP and GOD IS MY CO-PILOT. All that is needed here is a better cover and backgrounds, which really detracts from an otherwise great fanzine. Keep them coming, Matt. -DK

It's not much for the eyes but there's a lot of reading in here, which I like. More reading and less flash. LOTS of record and show reviews as well as interviews with HOLESHTOP, STICKS AND STONES and GOD IS MY CO-PILOT. -DK

(Matt Berlyant 7 Lycoming Ln. E. Brunswick, N.J. 08816)

RUMPSHAKER #2 8½ x 11 36 pgs. \$2.00

Very clean, computer/typewritten combo 'zine, better than the first issue. Interviews with ENDPOINT, SNAPCASE, LIFETIME, SICK OF IT ALL and his MOM (!). Also, pictures, reviews and viewpoints. Good fanzine that should appeal to a lot of folks. -DK

Pretty decent issue with some good pictures and short interviews with ENDPOINT, SNAPCASE, LIFETIME, SICK OF IT ALL and the kid's mom. It's just a little too computerized for my taste. -DK

(Rumpshaker 72-38 65th Place Glendale, Queens, N.Y. 11385)

SCREAMS FROM INSIDE #3 8½ x 11 20 pgs. \$1.00

Pretty decent music and rambling fanzine from Minneapolis. I would have liked it a lot better if it wasn't done on a computer, some of it is unreadable. Int. w/ GREEN DAY, AVAIL and NAKED AGGRESSION. Worth supporting. -DK

(Carissa P.O. Box 13044 Minneapolis, MN 55414)

STUDENT DRIVER #2

Another good fanzine. What's going on these days? This one has interviews with MOUTHPIECE, EARTH CRISIS, ENDPOINT, INDECISION fanzine and DOWN BUT NOT OUT fanzine, as well as some short record and 'zine reviews and some really good pictures. -DK

STUDENT DRIVER #2 8½ x 11 40 pgs. \$2.00

Much better and more fleshed-out than the first one. Interviews with MOUTHPIECE, EARTH CRISIS, ENDPOINT, INDECISION FANZINE & DOWN BUT NOT OUT FANZINE. It also has a few reviews and opinions, pictures and a pretty decent layout. It's getting there. -DK

(Brian Molloy 14 Beasley St. W. Orange, N.J. 07052)

THRILL! #12 small format 32 pgs. one stamp

Very cool indie pop 'zine from the guys in CRAYON. Many reviews of the latest indie 7" & 12"s and loads of 'zine reviews make this a great source for this sort of music. Get it! -DK

(Sean and Jeff 722 11th E. Seattle, WA 98102)

TIDBIT #5 8½ x 11 \$2.00

This issue is alright, the last one was better. Lots of pictures and an interview with SENSEFIELD. A few reviews of major label CD's which he obviously got for free. -DK

(P.O. Box 5846 Huntington Beach, CA 92615)

TRUTH ACHE #1 8½ x 11 20 pgs. .50¢

A very basic thrown together 'zine which didn't do too much for me. There is some stuff worth reading but I didn't get into it. -DK

(1904 Quill Lane Oreland, PA 19075)

WAR ON ILLUSION #1 8½ x 11 34 pgs. \$2.00

I picked this one up on a whim, only to discover that it is Porcell's new 'zine. It looks nothing like Schism, which is a shame because the content in this thing is really thin and there are no SIDE BY SIDE pictures. Even the interviews are short and not too interesting. The only bright spot is that Porcell wrote an article called "Has The Edge Gone Dull?", which starts out alright, but degenerates into bad reasoning to become a Krishna. Where's Alex Brown? Maybe he can help! -DK

When Brett told me he picked up Porcell's new Krishna "fanzzine", I was like "Huh?" Where the hell do I begin? I really don't know. What can I say that I haven't said already about this kind of shit that has infiltrated the hardcore scene (well, not like much of a struggle was put up to stop it, most have just let it happen.)? Porcell, do you really believe that we are all supposed to buy into this? If you really want people to understand what it's all about, write from your own mind, not from "the Doctrine". This 'zine just ends up being a tip sheet for Krishna and Equal Vision Records. Worst case of brain-washing I ever did see, right through the fucking ringer! -DK

(Bhakta Porcell 41 W. Allens Lane Philadelphia, PA 19119)

WOMEN'S UNDERGROUND MUSIC DIRECTORY FOR NYC 1994

8½ x 5½ 36 pgs. \$3 and two stamps

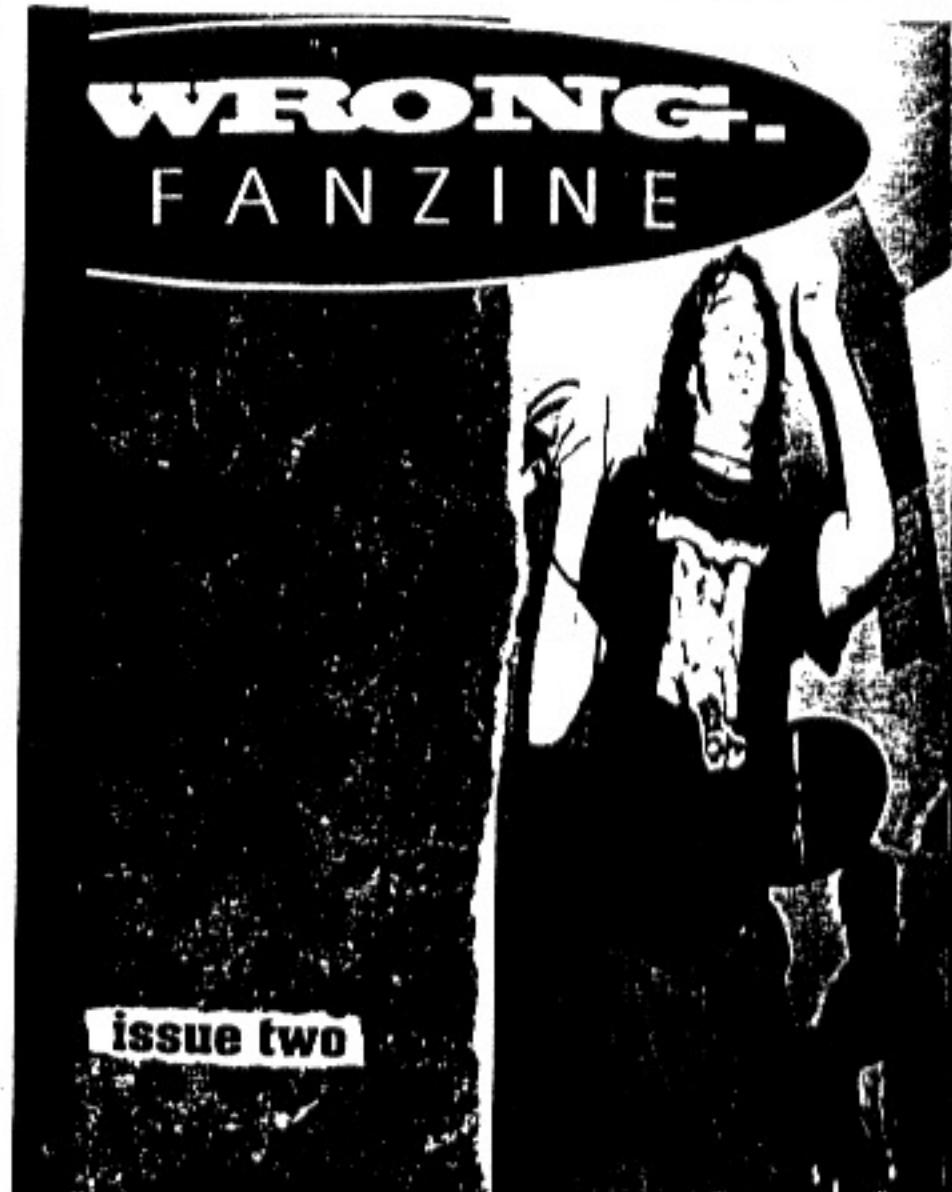
Well, Stephanie has been wanting to do a fanzine for quite a while, I guess this is the final result. It's called a "Women's Guide" but I can see this easily being adapted for "Men" bands too. Has addresses and phone numbers of clubs, rehearsal spaces, recording studios, labels, etc... Pretty comprehensive to say the least. Also there are two interviews: Debra De Salvo ex-FAKE PROPHETS and Diane Farris of WFMU. This looks like it took a lot of effort to get together and worth supporting, especially if you are a struggling "girl" band trying to get off the ground. Get it. -DK

(Huddleston 56 Sterling Pl. #3 Brooklyn, N.Y. 11217)

WRONG #2 8½ x 11 36 pgs. \$1.50

This is exactly what I like to see. A good fanzine. Reviews and a interview with FAR SIDE and good pictures. the real highlight of this issue is the exceptional writing by Peter. He's a smart guy. -DK

(Peter Hart P.O. Box 950271 Mission Hills, CA 91395-0271)



ALONE IN A CROWD



This interview was done by myself, Rob Mars and Chris Strickland for a fanzine we were going to do together that obviously never even got off the ground. As a matter of fact, it didn't even have a name. We wanted to interview Jules while we had the chance. that night was a lot of fun, and I can still remember a lot of funny things that happened that day, so if you are interested read on!

Friday, November 25th, 1988: CHAIN OF STRENGTH, ALONE IN A CROWD, HOGAN'S HEROES and JUDGE at the Anthrax. A good show to say the least, I'd kill for one half as good today. Rob, Chris and myself decided (of course) to make the three hour trek up to the Anthrax around six o'clock. The shows at the Anthrax started around ten, so if we left at six we would miss a lot of the traffic and still make it in time for CHAIN. I finished up at work around 5:30 and went home to wait for Rob to pick me up. At this time Rob was in CRUCIAL YOUTH (he was Ollie Grind) and they were recording for the classic "Crucial Yule" 7" that afternoon, but Rob assured me that he would be ready by 6:00. So I'm waiting, and getting nervous because this was the show of the year

as far as I was concerned. Anyway, finally around 6:30 the phone rings, it's Chris. They're still in Joe Crucial's basement recording "Christmastime For The Skins", but it's almost finished so they'll be leaving soon. I was still nervous.

Finally, they show up and we're off to Connecticut. As it turned out CRUCIAL YOUTH had two more songs to record, but Rob told them that he HAD to leave to go see ALONE IN A CROWD, and of course the rest of the youth crew didn't give two shits about hardcore anymore so they didn't sympathize. Rob left anyway and that was his last official act as Ollie Grind. For those of you who own the "Crucial Yule" 7", check the band member's names and you'll see Ollie "Ye Faithful" Grind on the list. It's things like that make me say I'll NEVER sell my records.

As it turned out we got to Connecticut a little early so we decided to skate this gas station somewhere near the Anthrax. We're skating away, doing slappies on the painted curbs when a Jeep drives up to us and someone asks Rob if he knows how to get to the Anthrax. I skated over to see who it is and it was Mike Judge. Being a little nervous around such a big man, Rob gave him some real ambiguous directions to the show. I remember saying to Rob, after Mike drove away, that if he gave Mike Judge wrong directions and he never makes it to the show, I'd kill him. He made it after all. I wish Porcell was with him though, that would have made things ten times funnier.

I bought a red, long sleeve Judge shirt and threw it in the car. CHAIN OF STRENGTH were, of course, awesome. On the first note Alex knocked all the drums over. It was great. Then it was time for ALONE IN A CROWD. They were all setting up, but no one saw Jules yet. I was speculating that he had long hair of something. Finally they're ready and Jules makes his appearance, wearing a white, Champion sweat shirt with the hood up and a Judge shirt over it. He took his hood off, revealing a freshly bleached crew cut and started yelling about something. By this time I was ready to bust, he could have been calling my mother names and I wouldn't have cared. They opened with "Is Anybody There?" and everyone absolutely nuts. Remember this was their first show and no one had ever heard them before, yet as soon as they started playing people were going off. It was great. They played all of their songs plus a GOVERNMENT ISSUE cover, much to my delight. After the set Chris and I asked Jules if he would do an interview for our as yet unnamed fanzine, Jules, being a person to never pass up an opportunity to talk, said yes.

We went into the back room and sat down on the couch while Rob went out to the car to get his mother's tape player which we would use to record the interview. Rob handed the tape player to me and immediately started to kiss Jules's ass. I noticed that the record button was missing from the radio. "Uh...Rob the button is missing" "I don't care, fix it." O.K. Rob. Being the resourceful person that I am, I took the rewind button

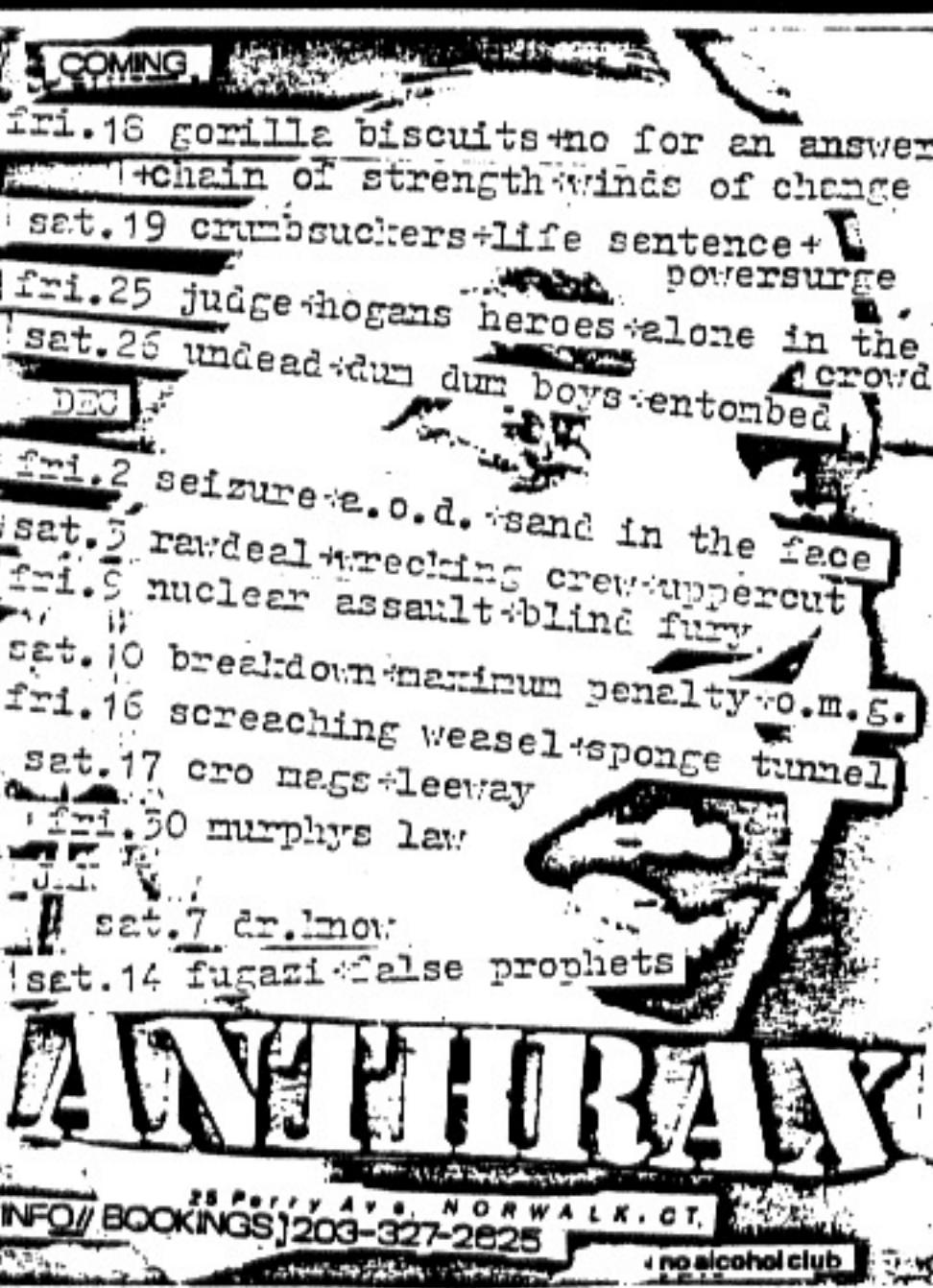
out and attached it to where the record button should go, and we were off. We hardly no questions, but that didn't stop Jules. To his credit, he could sure do an interesting interview. After we heard HOGAN'S HEROES end their set we decided to finish up, because I could stand missing HOGAN'S HEROES, but never JUDGE (who of course, were awesome). It was a memorable night. As you can see I remember a lot of stuff almost six years later.

Jules had a lot of good things to say in between songs that night. I have a tape of that show and thought it would be interesting to let you all know what he said, so the stuff right before the interview is exactly what Jules said that night five and a half years ago. When I'm at some shitty show and everyone is sitting on the floor watching four dorks in thrift store clothes and glasses they don't even need play crappy emo/noise/rock/shit songs, memories of shows like this one at the Anthrax keep me going. I hope that things will once be that good again, but I know they never will. The people are gone, the Anthrax is gone, everything from that time is gone. But I can still hope and reminisce, can't I?

"Is anybody there? Does anybody care? Does anybody see what I see? OR AM I JUST ALONE IN A FUCKING CROWD?"

"I have only one thing to say to you people. And that is, it's fucking good to be back. This next song is really important, because it deals with the most basic thing, which is sincerity. This song is gonna go out to two people who are standing on this stage with me. One is Rob from UPPERCUT, and the other is Carl, from a band called RAW DEAL. This band wasn't really meant to be a band at first, it was meant to be a record, which will be coming out. But these guys have something that a lot of people don't have and that is commitment. They have other bands, they're not going to be playing with us anymore. This is the only time you guys are going to see this line-up together. This song goes out to those guys. IF YOU ARE SICK OF PEOPLE GOING BACK ON THEIR WORDS THAT THEY SAY, IF YOU ARE SICK OF PEOPLE WHO ARE STRAIGHT-EDGE ONE DAY AND NO EDGE THE NEXT, IF YOU ARE SICK OF PEOPLE LYING, THEN SING ALONG. THIS SONG IS CALLED COMMITMENT!!!!!!!"

"We're sick of it. Now I want you to understand that this band hasn't had a lot of time to be creative. We only have four songs. So don't wait for the last song to dance, cause the last song is probably going to be the next one. This next song goes out to a specific type of person that comes into the scene...it's a type of girl that thinks she can find some kind of respect and status by knowing people who are influential in the scene, who will stoop to any level just to be fucking respected. You can not be respected if you are not a human being. This song is not about the people who are real, it's about the people who are fake. And this song is about people who think it's not who you are, IT'S WHO YOU KNOW!!!!!!!"



"Let me take a little breather here for one second. This is goona be the last song. I'm gonna take a lot of shit for this one. But I suppose...I suppose that's really what this is all about...taking shit for what you believe in. Sometimes in even the most positive people there are negative emotions. I am not talking about fucking picking fights, and I'm not talking about fucking playing games, you know, bullshit. When people threaten other people with idle threats and expect people to treat it as a joke is bullshit. That's a lot of bullshit. This song is called 'When Tigers' Fight' I hope you really understand what it's all about. FUCKIN' PUSSIES... GO! DANCE!!!!!!!"

"You want to do it? You want to do it? Alright, tune up, tune up, we're going to do one more. But before we do it I want every body to get off the sides of the stage cause I want to dance to this one! Hole shit, they did it! Incredible. Alright while this guy tunes up I'm gonna take this opportunity to thank people. All these guys right here. They are the ones I'm going to thank. They're my old friends from a time that is gone and it's not forgotten either. This song goes out to all my old friends like Alex and Porcell, and Ray who's in India. All my old friends, like Luke. You guys are pissing me off here. Why don't you fucking give these people a cheer? These people work harder than you have ever worked in your fucking life! It also goes out to my new friends like these guys from California like HARD STANCE and INSTEWD. And the bowling pins. But especially this song goes out to one person, and that is Mike Ferraro from JUDGE, because without his encouragement this band would never have gotten together and he's the one that really convinced me to do it. This set goes out to him. This song is an old D.C. song by a band that you might not like now but at one time they were really, really hard. This band is called GOVERNMENT ISSUE. This song goes out to the Youth Crew. , old and new. This song is called TEENAGER IN A BOX! GO!!!!!!!"

"This is not the end. It is only the beginning."

J: The first line-up for all you historical hardcore people is: Jules: vocals, Howie: guitar, Lars:guitar, Carl: bass, and Ron: drums, the new line-up is Rich on drums, and Glenn on bass.

HW: What made you use ALONE IN A CROWD for a name?

J: I got it out of a comic book, I think that's where I got that idea. Well, ALONE IN A CROWD comes out of a lot of the things I said in SIDE BY SIDE. Everyone's going to be different, there's no point in trying to be the same. People may agree with certain things and large groups of people may say the same things, but they are all different, they are all alone in a crowd. A lot of things change real fast. A lot of people who were friends, people in bands that were tight, aren't close anymore. That made me feel kinda alone, everyone was on this new kick. I was like, "Wait a minute! I thought you were my friend, I thought you guys were friends." That's another reason for alone in a crowd, I felt everyone changed. Being too progressive, and I'm here being the same guy I still was. I don't know it was hard, that's why I picked the name I guess.

HW: How did you enjoy the show?

J: It was hard. I was so fucking nervous, I thought I was going to puke. So much was riding on this, a lot of people came up to see us. Surprised, I glad to see that people still believed. One thing that was really go about the show, it was like they listened, they were really motivated and went off. It was really good. That's what it's all about. The motivation.

HW: What are some of the songs called and about?

J: Off this EP, there is four songs and we got one song going on a SCHISM comp. called "Is Anybody There?" It's about how a lot of people change and here I'm thinking the same way. Feeling the same way I used to about hardcore and what's it all about. I guess it's a plea for people to open their eyes and look and see if there is anybody there that feels the same way that I do.

IS ANYBODY THERE?

IS ANYBODY THERE?
DOES ANYBODY CARE?
DOES ANYBODY SEE WHAT I SEE?

DO YOU REMEMBER WHEN WE USED TO HANG OUT?
AND WE KNEW WHAT WE WERE ALL ABOUT
DIFFERENT BANDS WITH DIFFERENT IDEAS
AND I'M NOT TALKING BACK MORE THAN TWO YEARS
BUT NOW ALL THAT'S FINISHED; GONE DOWN THE DRAIN
NO MORE SCENE, NO MORE UNITY SCHISM REIGNS
WHAT THE FUCK HAPPENED TO WHAT WE SAID?
WAS IT SOME IDIOTIC GAME WE FUCKING PLAYED?

IS ANYBODY THERE?
DOES ANYBODY CARE?
DOES ANYBODY SEE WHAT I SEE?

WE USED TO WORK TOGETHER, BAND HELPED BAND
BUT NOW IT'S DIFFERENT, IT'S OUT OF HAND
IT CAN'T BE TRUE THAT I'M THE ONLY ONE WHO'S PROUD
OF THE WAY IT USED TO BE, AM I ALONE IN THE CROWD?
GOTTA GET BACK TO WHAT IT WAS BEFORE
'CAUSE WE FORGOT WHAT WE WERE FIGHTING FOR
LET'S END THE BULLSHIT, END IT SOON
SO WE CAN BEAT A PATH BACK
TO OUR FUCKING ROOTS!

There's another song that I have to talk about because everybody is going to jump down my throat about this one, is "When Tigers Fight". It's not about violence, People call my house and threaten my parents and threaten me, that to them is a joke. I don't think threatening anybody in any way is a joke. It's a serious thing and it should be dealt with very seriously. Not about taking revenge, it's about how I feel when people jokingly say stuff like, "I'm going to carve an X on your head, you straight-edge pussy!" It's about not taking it, it's about showing you are making a challenge here. A lot of people think the lyrics are very violent and could have been thought out better. When those lyrics came out that's how I felt, and I thought this whole scene was about saying how you feel, not what people want to hear.

HW: What do you think about SLAPSHOT, "Straight-Edge In Your Face"? It seems like SLAPSHOT is the only band who can get away from that.

J: Dude, all I have to say is that musically that SLAPSHOT is one of my favorite bands. However, all I know is that people have been being, I'm not going to name any names, caught up in a sort of rock star, self-gratification way of using hardcore. I'm also really sick of N.J. kids trying to be like it's old Boston, that's another thing I have to say. Nobody can be old Boston but old Boston, and I'm getting really sick and tired... It's good to know what the past was about, good to know about Boston, but stop trying to be it. That's bullshit. SLAPSHOT's "Straight-Edge In Your Face" is wrong because...it's not what straight-edge is about. Straight-Edge is a personal thing and you keep it, you are committed to it. If you have to be in somebody's face to be straight-edge then you are just a pussy, that's it. You either have the edge or you don't. If you cut people with it, you suck. Choke's a big fucking guy, you wouldn't catch me fighting him in a million years! That whole thing is bullshit. I like a lot of the music and I know a few people in the band, I don't have anything against them. But it just seems that there is a whole new Boston/N.Y. schism that just shouldn't be around. People just don't understand, I'm sick and tired of people just not understanding.

HW: What do you think is more important the music or the message?

J: In any case it's the message because the message is what makes it hardcore. I mean metal is hard, but metal doesn't say dick. Hardcore is about saying your fucking mind without worrying about like people telling you that you are wrong...it is the complete free way of speaking your mind. The music stems from the meaning, not the other way around. The music is very important because that's what gets it across to people, but the words are the bottom line no question. Metal is a style, but I want to keep my hardcore pure. I'm not really into metal, but certain bands use it to their advantage which is really good.

HW: What are some of your influences?

J: Too many to name! DEATH BEFORE DISHONOR, I can't say how much I love that fucking band! I don't know... Our new stuff is influenced by so many different bands and styles. Mostly it's bands that things to say, it's much less of the newer bands, more so the older bands that influence me.

HW: Is hardcore changing for the better or the worse?



J: It changes...I mean it goes in cycles, sometimes it's bad, sometimes it's good. And what's interesting enough, when the bad times come around, you really know whose true and who's not. It's like a crucible, you burn out the bad elements. When the bad times come around, the people who are not into it leave. Right now I think it's in a upswing, hopefully, it won't be too big. I don't want to be a rock star, I have other things to do with my life. Hopefully, people will open their eyes and it will be an elitist thing and the pure people will be in hardcore. Not the fucking dicks in along for the ride, you know.

HW: What do you do besides the band?

J: I go to school and work. I work on a boat, I'm going for my captain's license someday. My radio license real soon. Everybody works or goes to school or both.

HW: Is there any place you wouldn't play? Like in a club?

J: To be honest, I really don't want to play CB's but I will. We are only going to be allowed to play there once, I guarantee it.

HW: Didn't SIDE BY SIDE get banned from CBGB's?

J: Yes, so did JUDGE the last time they played. That place sucks. There's a lot of place I don't want to play, but there are so few places to play that we don't have much choice.

HW: Is there anything else that you want to say?

J: Yeah. There is one thing that we are going to start talking about real soon. And maybe it's wrong but I don't see any other way out of it. There is a disease that is spreading into our scene that we just can not allow. That is called white power. Racism. It is such a part of culture outside. We should not and do not need it with us in here. It's wrong. It's time that we do anything, anything possible to get the idea to stop giving these fucking pussies influence over millions and millions of people. Geraldo Rivera deserved his nose to get broken, he's giving them free speech. Fuck those people. Let's run them out with fucking guns! Let's do it! I'm tired of seeing them around and that's my closing statement. Oh, and Dennis that bouncer from CBGB's is the biggest fucking bonehead and liar. If any of you read that shit in the N.Y. Post, don't believe that shit, because you know what's up.

show reviews

May 21st was the last Middlesex show of the school year. Before I get into that though I want to talk about the events that took place earlier in the day. There was a record convention in Hoboken, N.J. that WFMU put on. Surprisingly, there wasn't too much there. I ended up getting Maximum Rock 'N' Roll #1 and a few other early issues for Brett's graduation gift. It happened to be that a record buyer from Japan was looking for hardcore/punk records for his store. My friend Geoff by chance had a shoebox full of 7"s he was going to try and sell at the show later on in the day. We met up with this guy and he ended up taking quite a few of them. He picked out the worst stuff imaginable and Geoff walked away with close to \$300! I couldn't believe it.

Got to Middlesex a little early, met up with people I didn't know and went to get some food. I came back a half an hour later and the place was packed! People selling stuff took up all the table space. I was lucky to get one myself. The line-up was DEADGUY, STICKS AND STONES, BOWEL (?), LIFETIME, BOUNCING SOULS, INTEGRITY and YOUTH BRIGADE. Because I had to watch my table, I missed practically all of the bands' sets.

Some guy came over to the table with a video camera and started taping. I asked what it was for (I've had my share of experiences with news reporters to be a little paranoid.). He said for a movie he was doing. He looked familiar so I asked his name. "Shawn Stern". (I thought he looked familiar!) I then told him that we were looking for him to ask if we could interview YOUTH BRIGADE for Hardware. He said cool after the show (which Brett took care of).

I was very happy to see most of YOUTH BRIGADE's set. I was expecting the worst, but was entranced beyond belief as was most of the crowd there. They played most of their classics, highlighted by a rousing performance of "Men In Blue". During the instrumental part, they asked people to come up on stage to sing stuff into the mike. Somebody ran up, took the mike from the stand and started yelling, "Fuck the police!" At the very same time, Brett was pushed up onto the stage. He goes over to the empty mike stand and is about to scream something. Brett then realizes that there is no mike, thus shrugging his shoulders, dives back into the crowd. Hilarious, to say the least.

All in all, this was one of the best shows I've attended this year. I met so many penpals and people who have read Hardware. The highlight was when Simone verbally berated me over what I wrote about Keith Huckins last issue. It was quite funny. Simone, you haven't a clue and you never will.

June 3rd was a show that Charles Maggio put on in his home town of Paramus. He found a church that was willing to have shows providing that there was no problems. AVAIL, GARDEN VARIETY, WESTON and RYE played. Since I had a table inside the space, I had no choice but to watch all the bands. They all played well, even though I'm not really into them. The place was packed! 350 people showed up. Charles thought maybe 100 max. This was a good sign, hopefully more people will catch on as more shows are planned.

June 24th Charles had another show in Paramus. This time I was really interested in seeing some of the bands. NATIVE NOD, CURRENT, THE YAHMOS and ANGEL HAIR played. Watched ANGEL HAIR for a few songs. Just amazing, definitely a band to check out. I wanted to watch more but being the good friend I am, I went back to my table and told Brett to check them out, but be back after their set. Of course I then missed THE YAHMOS because Brett didn't come back until after their set. Oh well. Didn't watch the other two bands because I was having too much of a good time with my friends out in the hall. I met a couple of cool people (Matt and Dan), a nice time in general.

Now for the complaints. The hallway where the show was was too narrow. There were these coat hooks all along one side which of course I impaled myself against one. There were many injuries. It was in a different room this time and you really couldn't see the bands unless you were upfront. Next time Charles, the bigger room please!! In any event, do get to one of these shows when they happen, I forsee good things about it.

July 13th Geoff picked me up to go on a looong trek to Butler, N.J. for a show Chris Kelly & Charles Maggio was having. Charles called me at 5:30 p.m. asking if Geoff and I could help him get the P.A. into his car. Now the show was at 7:00 and there was an hour's drive ahead! Well, the members of JARA met Charles and helped him. So much for that. Geoff's father told him a short cut and it actually was. We made it there way before Charles. Because of that the show was really delayed.

Anyway, SHROOMUNION played first and sucked again. I just can't like this band for some reason. JARA were on next and started with a very long-winded introduction about politics in Chile and a poem. Now I think they are a pretty good band, but this is the kind of stuff that'll get people bored quick. Today I only watched them for a couple of songs and they were decent. I really didn't like the COPOUT 7" all that much but I tell you if I didn't go to this show and missed them, I would have probably cried! COPOUT fucking destroyed!!!!!! I have not seen a band like this for a long time. Their energy makes you want to fuck shit up. "Holy shit!", is all I can say. See them at all costs. FAILURE FACE were on next and were good, COPOUT were a hard act to follow. (It seemed every one there held the same thought.) Even though it's a long trip during the week, going up to Butler seems like a good deal.

July 23rd I actually stood in the rain for like two hours waiting for JULIANA HATFIELD to go on in Central Park. Wasn't worth it. She sucked live. So sad. Saw Ray Cappo walking around and laughed. After Juliana read some really dull piece about anarchy, some loser in front of me with a Coors Silver Bullet shirt on replied, "Anarchy is stupid!". Then proceeded to tell his friends how much he wanted to get passed around on the crowd. He said he never did it before and how cool it was. Cool.

August 1st Josh Grabelle was having another show at his house. The line-up was EARTH CRISIS, STRIFE, TEN-O-SEVEN, WESTON and BELITINE. I didn't go for the show, which started late, but to see a couple of people that I write to and distribute Hardware. After getting there early, I told Charles that I was hungry and I wanted to get some food. He asked what I wanted. I said, "How about Taco Bell?" We looked for Josh to find out where the hell was a Taco Bell in this neck of the woods (and I mean that literally!). He point to a guy that was taking the money at the door. He in turn hands us this:

Now I think that is fast thinking on the part of these guys, they should charge Taco Bell a fee for promotion! Met the guys from TEN-O-SEVEN, nice guys. I feel bad about giving their record such a bad review but I just don't like it. Caught up with one person that I was suppose to meet, Peter Hart, and turns out he's pretty cool. Didn't see any of the bands. No big loss. I think that these kind of shows are too big for his house. Had fun though.

5-21-94 Middlesex County College blowout!

This was the end of the school year show to end all shows. Here is the line-up: DEAGUY, BOWEL, STICKS AND STONES, LIFETIME, BOUNCING SOULS, INTEGRITY and YOUTH BRIGADE. All that for \$5 (\$4 with a can of food). This was a rea busy day for us too. Issue #4 is out and we had brand new shirts to peddle, plus there was like a million people at this show that I wanted to talk to, so the only bands I watched were INTEGRITY and YOUTH BRIGADE, I didn't think INTEGRITY lived up to all the hype. I've been hearing about these guys for like five years and I expected to be blown away. I wasn't. Of course, there was a huge fight which only succeeded in pissing me off. Well, anyhow the band I really wanted to see were on now so I didn't care. Usually, when a band gets back together that is bad news, but not in this case. YOUTH BRIGADE were great, a lot of new bands should take a lesson from these guys. Everyone, I do mean everyone, were enjoying themselves. Huge circle pits (that's right, circle pits), sing alongs the works. I saw people going around in that circle that haven't moved in years! The YOUTH BRIGADE played close to an hour, which included "What Will The Revolution Change?", "Did You Want To Die?", "Men In Blue", "Sink With California", "Punk Rock Mom", "One In Five" and a lot of others. It was so good that for the first time ever at a show I bled. That's right, I cracked the top of my head open. Drew blood. It was well worth it. Hats off to YOUTH BRIGADE for being a great band and still having tons of intensity and dedication. -BRETT

6-3-94 RYE, WESTON, GARDEN VARIETY, AVAIL Central Unitarian Church Paramus, N.J.

Usually shows at VFW halls and churchs and stuff are a lot of fun, but the sound always sucks. well, this show was a lot of fun but the sound was great! All the bands played really good sets. Unbelievable. The place was packed, I don't think there were any problems and everyone had a good time. Apparently, there are a lot of kids in Northern N.J. because there were a ton of young people there, which is always cool, except they really don't know how to dance! (Just kidding, keep you shirts on). This is a promising place for shows, so I hope it keeps up. Charles: Please book SHEER TERROR! -BRETT

HOW TO GET TO TACO BELL

1. LEAVE JOSH'S HOUSE-IN A CAR
2. MAKE A LEFT ONTO KNOLLWOOD DR.
3. MAKE A LEFT ONTO SYCAMORE AVE.
4. TURN RIGHT AT THE FIRST LIGHT-
THIS IS HOPE RD.
5. GO DOWN HOPE RD. AND MAKE A LEFT
AT THE FOURTH LIGHT-THIS IS RT. 36
6. GO THROUGH FOUR LIGHTS-IT'S ON
YOUR RIGHT-OF COURSE
7. COME BACK TO JOSH'S HOUSE
8. SHUT THE DAMN DOOR BEHIND YOU



COPOUT

6-16-94 RESSURECTION St. Paul's Church, Princeton, N.J.

This show was put on by some local kids in the basement of the local church. It was only three dollars and five bands played (I think). I only watched RESSURECTION though, because I was busy playing football and eating a sub outside. This turned out to be the last RESSURECTION show for a while because Rob and Chris D. are going to Europe with 108. They played well, for about 40 minutes or so, and they seemed to have a lot of fun. The set included all the usual stand-by's as well as their cover of "On Your Own" by HALF-OFF. A lot of people don't know the words to that song, but that makes things better for me. The guys who ran this show are going to be putting more of them on so that should be good. -BRETT

6-17-94 DEADGUY, 108, SHELTER The Grand, N.Y.C.

This show was \$9, I think. Thank God I got in for free because I wouldn't want to give SHELTER 9 cents of my money. Nonetheless, DEADGUY were really good, tight and powerful. Given the time and some luck and these guys are going to be great, I just hope they don't fall apart. 108 had some equipment problems so they played for like twenty minutes. The Grand has to stay on schedule, you know. Rave night starts at midnight, wouldn't want to keep the substance abusers waiting. Here's where the night gets bad. In between SHELTER and 108 this band called BABY GOPEE (I think) played. I heard that the singer is Cappo's "wife" and he wrote all their lyrics and music. If that isn't bad enough, it was some of the worst trash I've heard in my life. Garbage. "This song is about making a positive change in your life". Yeah, SHELTER were terrible. I can't stand to look at Porcell. It's so damned depressing. He's even lost all that feedback he used to have. You know if guys like that are going to flake out I wish they would have the decency to disappear completely like Jules or Mike Judge. seeing these guys makes me depressed for a week or so. -BRETT

6-22-94 ANTIOCH ARROW, KURBJAW, PLUNGER Some house in New Brunswick, N.J.

I showed up kind of late because the fool who gave my friends directions had absolutely no idea where their own house was. Anyway, the only band I watched was KURBJAW and they were really good. Not a lot of people watched them though. They play late '80s type N.Y.C. hardcore with good mosh parts and good fast parts (a deadly combination). I do believe they are a decent local band to go see. I didn't watch ANTIOCH ARROW or PLUNGER because it was too crowded in the garage and I've seen enough tight pants. -BRETT

6-26-94 GARRIS, KURBJAW, STRENGTH, DEADGUY and 108 Court Tavern, New Brunswick, N.J.

The New Brunswick seems to be coming back after a few years rest. A lot of shows are starting to happen in the area and I hope it continues. I missed GARRIS and STRENGTH completely, but I caught most of KURBJAW's set and they were pretty good too. Check them out. People were dancing. DEADGUY put on their usual good performance even though Tim's voice was kinda shot. They played a new song too, which I haven't heard before but it sounded pretty good. 108 played their last area show before the U.S. tour. It included all the crowd pleasers plus an awesome cover of "We Gotta Know" by...well you had better know who that song was originally done by or else you're disqualified from the scene. -BRETT

7-13-94 JARA, COPOUT, FAILURE FACE John A. Dean Hall, Butler, N.J.

Despite the fact that this show was on a Wednesday night and it was about a million miles from me, I went anyway and I'm really glad I did. COPOUT kicked some major ass! These guys played totally ballzout for about a half an hour, which left everyone in attendance quite stunned. JARA were alright, but nothing too special. FAILURE FACE were really good too. Nothing too out of the ordinary happened at this show, except two good bands actually played. A rarity. -BRETT

8/14/94 Benefit for Chuck Valle, Wetlands NYC

Originally this day was slated for the BOLD reunion, but they flaked out and this show had a better bill, plus it was for a good cause. Chuck Valle, who used to play for MURPHY'S LAW, LUDICRIST and DRIPPING GOSS, was murdered in Los Angeles recently and all the proceeds from this show will go to his family to help pay funeral expenses and stuff. This was an eleven band bill for five dollars! There was talk about tickets being sold through Ticketmaster for higher prices, which is bullshit. I don't see why tickets have to be sold for hardcore shows. Just get you ass there early, this isn't fucking Woodstock. Anyway, to cut to the chase: REJUVENATE started things off on the right foot with Tommy Rat saying, "Bust it up!", "Fuck it up!" and all kinds of stuff like that. Next DIE 116, BRUTAL TRUTH and SHELTER played. YUPPICIDE played next and they thoroughly kicked ass. I've wanted to see them for a while now and I really wasn't disappointed. They are a N.Y. hardcore band that doesn't get the recognition they deserve. SICK OF IT ALL took the stage next and admittedly I was psyched to see them, because I haven't seen them live in like five years. Arman is still playing drums and they have added Craig Ahead on bass. After Lou said a couple of words, they

opened with "Clobberin' Time" and believe me a lot of people got fucking clobbered! It was a madhouse to say the least. They didn't play enough old stuff for me, but their new songs are still great hardcore. They closed the twenty minute set with a cover of the NYHC anthem "Straight Ahead", and with Arman and Craig both being in STRAIGHT AHEAD it was the best thing short of a full reunion (which was rumored to happen). Next up was MURPHY'S LAW, I was also psyched to see them, because I haven't seen them in a seriously long time either. Jimmy had a lot to say about his friend Chuck and all of us being family and shit, which was cool. He also had some bad words for the losers at Woodstock and BIOHAZARD. They opened with "Panty Raid" then "Sit Home And Rot" and "Cavity Creeps" (We make holes in teeth!) Things got slowed down after that while they played "Who's Got The Bong?" and "Ska Song". I really wanted to hear "Crucial Bar-B-Q" though, oh well. Chuck's last band DRIPPING GOSS were next, and then...then...the CRO-MAGS!!!! Actually John and Mackie with two guys from LEEWAY. This was definitely the high point of the year, maybe the nineties. Picture this: I'm standing there when they started playing "World Peace", instantly one of the largest, scariest humans to ever walk the face of the earth grabs me by the shoulders and throws me about ten feet into about fifty people who are beginning to kill each other. As soon as I regain my balance

I get punched in the gut, knocking me senseless for a moment. As soon as I stand erect again a BIG guy lands on my head nearly breaking my neck. I still can't figure out where the hell that guy came from. He may have jumped from a plane, I don't know. This was all before they even got to the chorus! It was great. The CRO-MAGS were awe-inspiring. It was one of the roughest, sickest pits I have ever seen. There were people swinging from everything in the place. Gavin was in the pit, that's all I have to say. All hail the CRO-MAGS and John Joseph, the kings of hardcore. I seriously thought "Don't Trend On Me" were going to be the last words I heard on this earth. By this time, it was after midnight, and I could barely walk, so I had to call it a night. I missed LEEWAY and WARZONE (so did a lot of other people). This was a scene you could only see in N.Y., that's for sure. There were people swinging from the pipes on the roof. And these guys have been going to shows since like '82. It was great. I got to work the next day and I heard two people talking about Woodstock, so I walked up to them, pointed and said "CRO-MAGS" and walked away. -BRETT



LOS CRUDOS



photo: Trish Bihon

COPOUT

(MURDER CORE FROM TENN.)

FAILURE FACE

(FROM FLORIDA)

SHROOM LIXION

(FROM CALIFORNIA)



WEDNESDAY JULY 13TH 7PM \$5
JOHN A. DEAN HALL BUTLER, NJ

DIRECTIONS: TAKE RT287 NORTH OR SOUTH TO EXIT 52B (RT23 NORTH) GET ON RT23 NORTH. JUST BEFORE THE THIRD LIGHT TURN RIGHT AT THE KINNELLON RD. EXIT. AT STOP SIGN AT THE END OF THE RAMP TURN RIGHT ONTO KIEL AVE. EXACTLY 3/4 MILE UP ON THE RIGHT IS THE HALL. IT IS BEHIND THE TAN HOUSE. PLEASE PARK AT THE FACTORY ACROSS THE STREET

show reviews

A high-contrast, black and white graphic illustration. In the lower-left foreground, a hand is shown from the side, gripping a lit cigarette between the thumb and forefinger. The hand is dark and textured. The background is dominated by large, bold, white text that reads "WATCH OUT" diagonally across the upper right. The text is stylized with heavy black outlines and some internal shading. The overall composition is dynamic and dramatic, with high contrast between the dark elements and the bright text.

YOUTH BRIGADE have been one of my favorite bands for a long time. I was pretty excited when I heard they got back together, but I missed them when they played the Continental a couple of years ago. I didn't miss them this year at Middlesex however, which is where this interview was performed. Shawn was really friendly, and I give those guys a lot of credit for still putting out good music and still being sincere. -BRETT

HW: When you guys were playing, my friend Matt, who I have known most of my life, had a best friend till he was in sixth grade. Then he moved away and he never saw them again. And when you guys were playing, this kid comes up to him, "Hey Matt! You remember me?" He's like, "Yeah, Oh my god! I can't believe it!" I think it's pretty fitting because...I don't know if you watched the band before you guys but it's kind of like a bad scene, but everybody was having a really good time when you guys were playing.

SHAWN STERN: I not really into that kind of music, but that guy was screaming about something. I think there was problems with the sound or something, then there was that fight. I was just standing there filming it and saw that whole thing which was kinda fucked up. That was a pretty minor fight, though. LAGWAGON's set was really fun and everybody had a good time. I didn't quite understand how all these bands fit together. The one guy with LAGWAGON said a lot of the other bands sounded like that but I don't think the BOUNCING SOULS were like that at all.

HW: Nah. Not at all, it was just a really good show I just wanted to tell you. Everybody had a lot of fun. Being after all these years, what makes you want to still play this kind of music?

SS: Well, it's the music that I know. It's the music that I was writing since I was younger. People have a good time and people enjoy it, that's the main thing. People come up to me and said, "Man, I've been listening to you since I was a little kid..." That's enough for me, influence or inspire one person or whatever.

HW: Do you think the lyrics that wrote are still relevant today?

SS: Sure, I think a lot of them are. I try to write about my personal experience, but I also try to write about observations of things that are going on. A lot of those things still exist, problems still exist and a lot of them I'd like to think are universal. Just because it is a new generation doesn't mean they can't relate to the same problems.

HW: Do you see a lot of differences between the shows you are playing now and the shows you played then?

SS: I don't really see a lot of differences in the shows. Of course, we realize that a lot of these younger kids don't know who we are.

HW: I'd think you would be surprised.

SS: Well, at least in the South and some of those places. It's cool, they seem to enjoy it. Probably the big difference now, of course, back then it was a whole new thing. We were creating, there was an excitement that you can't get back. There are a lot of good things happening. In Richmond the other night, there were three bands that played before us and they were all young kids and all sounded different musically. Sure I could see influences from some of the different bands, but it's nice to see young kids playing music again. One of the reasons that we quit was that I was getting burned out of the scene. We were burnt out from playing so long. There wasn't a lot of young kids starting bands as much as there were earlier. I think MTV had a real negative influence on how they just spoon feed everybody with their ideas of music, fashion...it's all kind of corporate. That really unfortunate.

HW: How's BYO Records doing? Are you still keeping the old stuff in press?

SS: We never stopped it. What happened was, Mark and I had the BRIGADE after Adam left back in '85, and in '87 we got burnt out and said, "Fuck this! We don't want to do this anymore." Southern Studios who have been doing our European stuff, we asked if they wanted to do the whole catalog for the world and they said fine. The stuff that sells, like SNFU, YOUTH BRIGADE, 7 SECONDS...that stuff has always been pressed. We still had titles of the other stuff, we stopped pressing it but we still have some. We never really stopped, but in the middle of '92, we just decided to start doing it ourselves. You guys want to join in this interview?

HW: Are you still in contact with a lot of the people that you were friends with? When you guys first started out?

SS: I see Ian MacKaye. Seen him in Europe and what not. I see people, I just don't see them all the time.

HW: What ever happened to that guy in ANOTHER STATE OF MIND who kept dying his hair?

SS: He joined the Marines or the Navy? I think it was the Navy. I heard he was in the Navy and he got really big, like 300 pounds or something. He just drinks beer and just wants to go out and fight all the time.

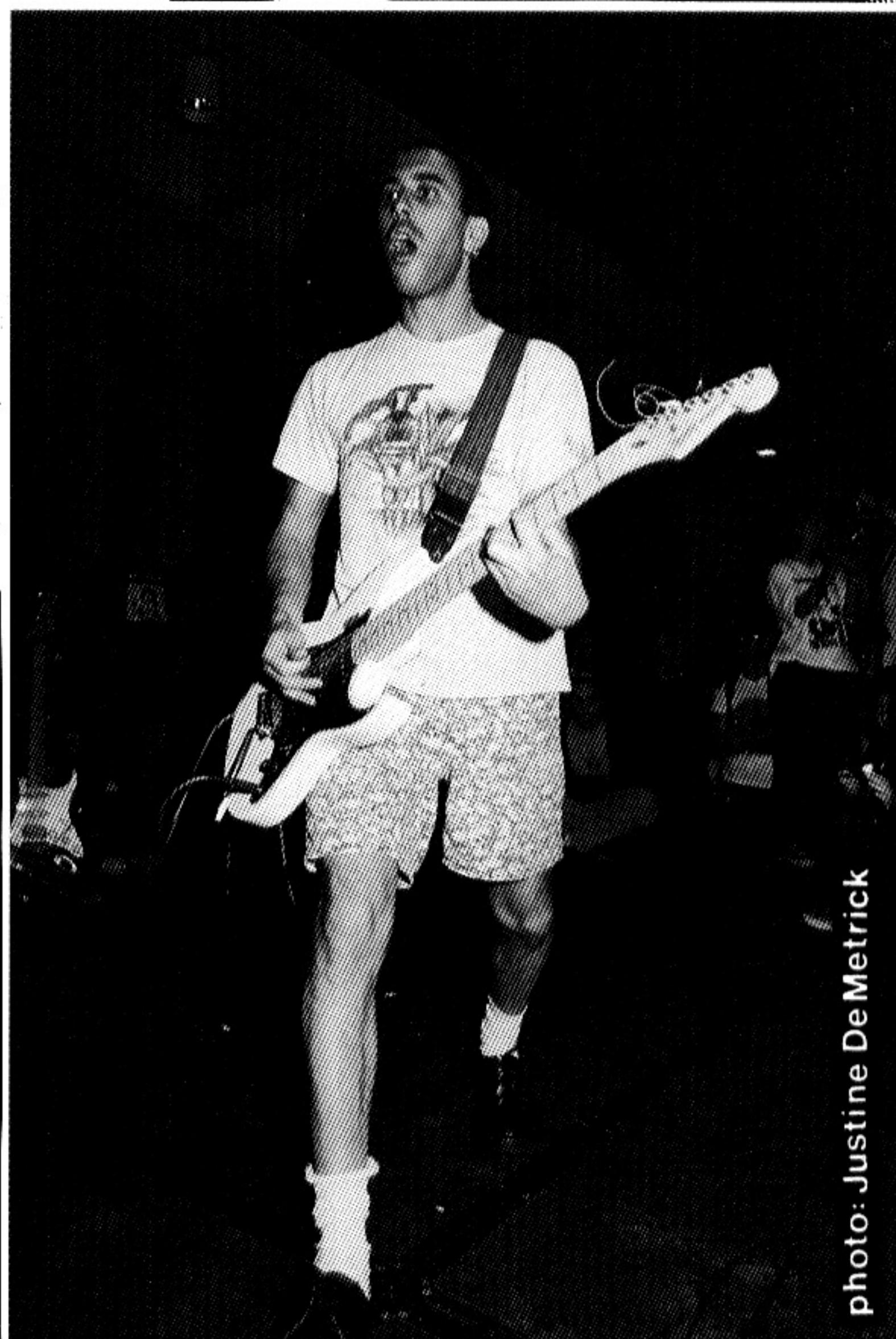


photo: Justine DeMetrick

HW: O.K. What's the most-requested song people ask you to play the most?

SS: They never really request "Sink With California" and "Men In Blue" because they know we are going to play it anyway. They always request more obscure songs.

HW: I was going to say "Boys In The Brigade".

SS: Yeah, that's getting closer to the ones we don't play anymore. "Boys In The Brigade". "Fight To Unite" gets requested a lot, and we weren't playing that last year. Now that we have another new album, when we first got back together all we had was the EP. We had six songs plus the stuff before, so we cut a lot of the old songs. But now, we have this new LP, so we have 13 new songs, bringing it to a total of 19 new songs and maybe 20 of the old ones.

HW: How's the new LP doing anyway? Has it been out that long? I just saw it like last weekend.

SS: It came out in early March, I guess we shipped it out. It has been out a couple of months. Because BYO has been out of the public eye for a while, it's been sort of slow getting the word around, but it's doing pretty good.

HW: How do you do the distribution for your records?

SS: We sell pretty much to everyone. We don't sell to Dutch East because they are a bunch of thieves, we don't sell to Relativity/I.R.D. because they are half owned by Sony. What happened? Did you get popped in the head?

HW: Yeah, somebody's elbow cracked me on the top of the head. It's a minor laceration.

SS: We sell to Caroline, East/West, Cargo, Twin Cities, Rotz Records, Profane Existence and a bunch of overseas distributors too.

HW: Back to when you went to Europe, was that like two years ago or something?

SS: We were there in 1984 and when we got back together in '92, we went.

HW: Because people were saying that you are recording ANOTHER STATE OF MIND part 2?

SS: Yeah, I got thirty hours of tape and we were video taping tonight. I'm videotaping more on this tour for more stuff. I'm hoping to put together this movie called "Searching For America". Not ANOTHER STATE OF MIND 2, not following around another band on tour, I'm more interested in seeing what's going on with punk rock.

HW: Are you going to put this out yourself?

SS: I don't know when I finish it, we'll see what happens. For now, who knows? At the very least, you'll be able to buy it from BYO on video. Who knows? Maybe we could get somebody to put it onto film.

HW: So what's the story with the first pressing of "Sound And Fury"?

SS: Ah...

HW: And if you have an extra one sitting around...

SS: No. We rushed it together before we did the "Someone Got Their Head Kicked In" tour. We got on the road and listened to it. After a couple of days, it just sounded like a piece of shit. We said, "This sucks!" and called back home and said don't press any more.

HW: 800 of them, right?

SS: Yeah, 800 of them and most of them were sold in Canada. We got some like 50 or 60 copies at home.



photo: Justine DeMetrick

HW: Were those old L.A. shows really as violent as everybody talks about now? Because you here now people are like, "Oh my god!", you know. All that shit about cops coming and smashing kids' heads in. Is all that really true?

SS: Yeah, it's true. The cops were...the most violence at the shows were from the cops. Cops were the worst.

HW: Was that just a L.A. thing?

SS: Nah, they enjoyed it.

AS: They didn't like just say, "O.K. the shows over!" They would just come in and...

SS: The riots were always like police riots. They were always started by the police.

HW: So out of all the shows you guys have played, what the show that has left the longest-lasting impression on you?

SS: I couldn't pick one show. I can remember one show though, since this is N.J., I'll tell a N.J. story that sticks out in my mind. Actually, it was the only N.J. show we did back from Europe. This guy Doug Karen had booked these shows, he did a really bad job. We did one or two of them I think and we got a phone call from L.A. saying to come back and play this show at the Olympic. It would be us and the CIRCLE JERKS and we'd co-headline. Pearl Harbor Day. We said fine, we would just cancel the rest of these dates that we had. Some dates in the South, and they were bad, so we just bolted. We were kinda burnt out anyway because we were in Europe for like seven weeks. So we kept one show and that was like in Jersey.

HW: Where was it like City Gardens?

SS: No. It wasn't City Gardens. I don't remember the name of the place. It was upstairs, so we totally completely fucking drunk that we...

(A little arguement ensues if a certain band was on the bill or not...)

SS: Hey I remember 'cause I was in the van with some fifteen year old girls. No, I'm kidding...

HW: About fifteen year old girls?

SS: The one guy was like, "What's the youngest girl you have ever slept with?"

HW: Hey, I want to hear about records, not about that shit.

SS: I don't remember anyhow, all I know is we got really, really drunk. So drunk that by the time we were to go on we couldn't even fucking play. We couldn't even play at all we were so fucked up. It was crowded, people were sicked, so we started to play. We were fucking up so bad. The guy comes up on the stage about the second song and says, "Oh man, the cops are here. You guys have to stop playing." We then started saying, "The fucking cops are here! We can't play anymore! Fuck them!" We did "Men In Blue" and that was the end of the show. We were pretty happy.

HW: How of your shows did get shut down by cops? Like half of them or something?

SS: Lots. Nah, we had a couple of shows shut down in Orange County. Pretty awesome. We did one show at the Ice House a few months back, the guy had a barricade in front of the stage. He was all proud of it. We were like that's pretty fucking shitty. So we played the whole set, it was kinda uninspired cause nobody could dance.

HW: Have you guys had a circle pit at every show you've played? Because I have to tell you I never saw a circle pit in Middlesex County College ever. It was good too!

SS: On bigger shows, yeah, but not at smaller shows.

AS: When we used to play the Olympic, there would always be three or four going.

SS: Well, there would be like 4,000-5,000 people.

HW: Is that picture on the back of the new record from ANOTHER STATE OF MIND?

SS: Nah, it's from the Olympic Auditorium. One of those gigs he was talking about. You see there is a picture of Adam singing. Well, there is this big promoter out in L.A. called Goldenvoice, run by this guy Gary Tobar. Did you ever see "Mayberry R.F.D./Andy Griffin Show"?

HW: Probably slipped by.

SS: Well, if you ever watch it, the barber on that show his name is Floyd. We thought Gary was like Floyd's long lost nephew or something. You see where Adam is with all those guys singing along, that's Gary Tobar. He's a totally cool guy, used to smoke pot all the time. He'd be up on the stage singing and he's old enough to be somebody's kids dad. I guess I am too, though. (Laughter) This is ten years ago. He got arrested for smuggling pot over the border, the other guy kinda stole the business from him which kinda sucks.

HW: Just for the record, how old are you?

SS: I'm 33.

HW: Wow.

SS: I'll be 34 in like three days.

HW: Happy Birthday.

SS: Thanks.

HW: I'll be 22 in November.

(Long discussion about Brownie's (the club) and if the East Village is still cool.)

HW: Well, I got injured at your show if that makes you fell any better.

SS: I'm sorry about that.

HW: Nah, that a good thing.

SS: Sure?

HW: Sure. What the hell? It's better than everybody just sitting down. My YOUTH OF TODAY shirt got blood on it, but that's alright.

FIGHT TO UNITE

There was a time, not long ago
When we'd get shit, everywhere we'd go
But times have changed and so have we
We're creeping up on society
Stop complaining don't you know
We've still got a long way to go
You gotta fight, fight, fight to unite
You get discouraged, about wasting time
On a bunch of kids with simple minds
But kids can grow and minds get smart
Don't be negative it's a start
No one's forced you, you can leave
It's not impossible if you believe
We've got to learn from their mistakes
Not just fill up this vacated place
Now's the time, not long ago
It's time to prove this ain't no show
Fight and kill and claw our way
Think we'll make a better day
Use your minds that's what they're for
Don't waste time trying to even the score

SS: Do you have our records?

HW: Not that one, are they buried?

SS: Nah, do you want record or CD?

HW: I still buy records. Does anybody else still buy records?

SS: Yeah. A lot of people do.

HW: Do you have a big record collection?

SS: I guess.

HW: Did you ever sell your records in a fit of, "I hate this!" "I want to sell all my records!"?

SS: Well, when I was in like high school I sold all my hippy records. When I got into punk rock, I got rid of the SUPERTRAMP and ELO. I got rid of all the LED ZEPPLIN records. I kept the Jimi Hendrix records.

HW: Do you have all those Dangerhouse 7"s?

SS: Not all, but I got a few.

HW: A lot of people want those these days. What's your favorite punk/hardcore record of all time?

SS: I could never have a favorite. I love so much of it.

HW: What you listen to...Do you have a tape player in this car?

SS: Yes.

HW: What did you listen to on the way to this show?

SS: Oh wait! It got stolen the other night on the way to D.C.

HW: Ahhh! So on your way to D.C., what were you listening to?

AS: Probably Hank Williams.

SS: No, I drove. Probably SMASHING PUMPKINS. MIDNIGHT OIL maybe. LEATHERFACE.

MS: I like the ANGELIC UPSTARTS.

SS: Mark, you haven't listened to the ANGELIC UPSTARTS in how many years?

the end



BYO RECORDS
P.O. BOX 67464
LOS ANGELES, CA 90067

MEN IN BLUE (Part I)

What are we gonna do about the men in blue
What are we gonna do
They really pissed me off last night
Oh it was a terrible sight
Beating up on little kids
I can't believe the hate
with a vengeance they did beat
It seemed such a pointless scene
They love to instill the fear
When ever they are near
It just goes on and on-
What are we gonna do about the men in blue
It's such a scary way to live
They take away what they should give
You know they do whatever they can
Cause our rights are in their hands
They can commit legal murder
And there's nothing we can do to stop it

They killed a five year old boy
His gun was just a toy
They say they're really sorry
So many more have died
From their violent crimes
That is how they protect and serve us
We feel so powerless
They make so little sense
They hate us they're our defense
What are we gonna do about the men in blue

MODEST PROPOSAL

I don't know them, they don't know me
Life is fucked reality
Can we maintain this paranoid hope
Or shall we just go on and cope
I hate, you hate but we don't know why
I fight, you fight blood is on the floor
I hurt, you hurt someone's gonna die
Please I'd like to make a modest proposal
Now examine the sorry state
Will the world just fluctuate
Or will a hand too carelessly strike
And make real our horrors and our fright
We push, they push and it is judgement day
We hide, they hide but who can run away
We save, they save to carry on the race
Please I must make a modest proposal
Listen to me and you should see
That no one can survive
This limited nuclear war jive
We must stop this madness before it stops us
Please I'm making a passionate plea
This is my modest proposal

SOUND & FURY

Your heart starts beating faster
And your blood begins to boil
The music gets into your veins
There's a feeling to destroy
All the hate and anger
Has been building up inside
Got to let it out somehow
Before it takes your life
Adrenaline, response, noise is in your head
The music is a part of you
It always will be Sound & Fury
The power is just surging forward
Can you feel it Sound & Fury
Don't let it take hold of your mind Sound & Fury
Got to get into but can you get
Out of the Sound & Fury
Now your pulse has swelled up
And you're ready to explode
The music spins you round and round
And the urge to hurt takes hold
You don't need a reason
The crushing rhythm won't subside
The thin line has been crossed
And you're on the violent side
The music is now taking over
Will you let it Sound & Fury
The violence is spewing outward
Can you stop it Sound & Fury
Can it take over your mind Sound & Fury
Got to get into but can you get
Out of the Sound & Fury

LIVE LIFE

Live life for life's sake
Each and every day
No matter how bad things get
You've got to live it that way
You may think I live in a dream
But tell me is it a crime
To enjoy life to the extreme
While you've got the time
You got to live life
No sense in despair
There's meaning somewhere
You've just got to search
Live life it's all you've got
And there's not much that is given
You can't overcome
The mortality of your living
It's true you didn't ask to be born
So tell me why are you here
We all know that life seems forlorn
How can you analyze your fear?



This interview with Dave Smalley was done a few years back by Tim McMahon and Tony Rettman for Common Sense, but obviously it never came out, so they finally gave in to my pressure and here it is. I always thought Dave Smalley was a pretty interesting character and I wouldn't mind talking to him myself, but I think this interview is pretty good, so I hope you all enjoy it. -BRETT

This interview was done in two parts in November of 1992. The first part was done at City Gardens in Trenton, N.J. and the second part was done in Washington, D.C. It was conducted by Tony Rettman and Tim McMahon.

HW: I guess the first question would be how's the tour going so far?

DS: It's been going great, tonight was a real highlight. It was a good turnout with good kids. Probably the low point, and also a high point was in Oshawa, Canada where there was some great, great people but there was this crowd of nazi skins. We have this song "Break The Walls", it's an anti-racism song and these skinheads started sieg heiling and we have a black guy and a cuban guy in our band, so they hated us because of that, the crowd turned on them and threw them out. It was great. It was a real unifying thing.

HW: I noticed you're the only original member of Down By Law. Where did you get the new guys from and what happened to the original members?

DS: Dave, Ed, Chris and I (original DBL members) decided to do this. Down By Law is going to be out on the road about six months out of the year and it was just getting really hectic to have the Chemical People, Clawhammer (Dave and Ed are in Chemical People while Chris is in Clawhammer) and Down By Law. When we started, we were only supposed to be a project band, now we are touring and we are doing a video, all this crazy stuff. We all loved the band and didn't want it to break up, so we got these people. Mark (new guitarist) is from D.C., Colin (new drummer, ex-DAG NASTY) is also from D.C. Pat (new bass player) is a friend of Dave's. Dave said, "I have the perfect bass player for you. He loves the band!" So that's where they come from.

HW: How did doing the new DAG NASTY record "Four On The Floor" come about?

DS: I was at Brian Baker's house and he was playing me all these songs he had written and couldn't play in Junkyard. He and I have always clicked musically even if not personally because our values have differed at times, but he played these songs and I thought "we have to record these". So we got together, he wrote some stuff, I wrote some stuff and we went in and did it.

HW: I was wondering how you got back together because I remember reading ALL interviews how you were all bummed on Brian.

DS: Well, on "Field Day" (The last Dag Nasty record) he fucked up, he admits it, Peter Cortner knows it's a mistake. Doug Carrion (long pause) is totally out of it, he could care less. Scott Garrett was just in it to play drums, I don't think he knew what it was about anyway. That record really wasn't Dag Nasty.

HW: Were some of the songs on "Four On The Floor" old Dag songs? "Roger" and "Mango", right?

DS: Yeah. I added a couple of parts to "Mango" and "Roger" was an old one too.

HW: What was the deal with using a verse from "Another Wrong" (Old Dag Nasty song that was unreleased until the '85-'86 collection came out on Selfless in Spring of '92) in "Going Down"?

DS: "Another Wrong" was unreleased until the CD collection came out, plus I just love that chorus and the words mean a lot to me.

HW: What has made you stay true to your beliefs all these years?

DS: If you believe in something, you'll stay with it. If you don't believe in racism, and you hear someone saying, "Look at those niggers," hopefully you'll say, "That sucks, don't say that shit." If you have a set of values try to live your life by that.

HW: What do you think of all your friends within Boston and D.C. that were into the same thing as you and now are totally out of it?

DS: Jon Anastas of DYS, he's almost going to be vice-president of an advertising company. He doesn't play bass anymore or anything like that but he's still a great human being and a great friend of mine. He's chose his thing in life. Not everyone can make a living off music, it's very hard.

HW: Well, not necessarily playing music, but sticking to their values.

DS: You'll have to give me an example.

HW: Like Choke

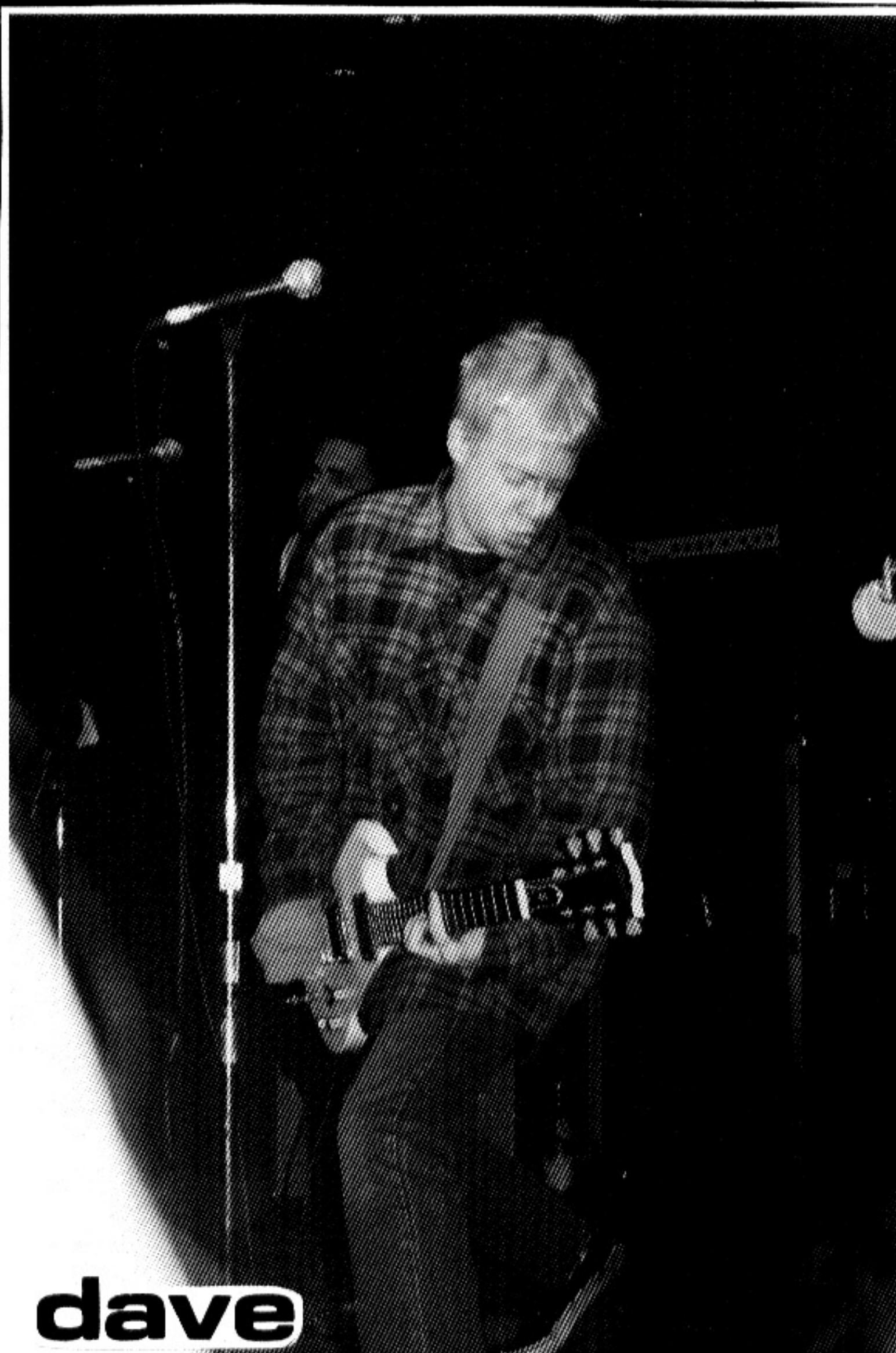
DS: Choke's a complicated character. He was my roommate for a year, our beds were as far apart as we are right now. To be true punks, we blacked out all the windows. It was pitch black in there all the time and we wrote all over the walls, it was very punk. He has a set of values he lived up to, but sometimes people change. It's not my place to condemn other people, circumstances change, people change. I think the best thing you can do is keep your values with you. I think one bad thing that people who are straight edge and into the same things that all of us here are into is we condemn other people who do things differently than us. If you see someone doing something fucked up that hurts others, then that's when you fight back.

HW: What happened with ALL?

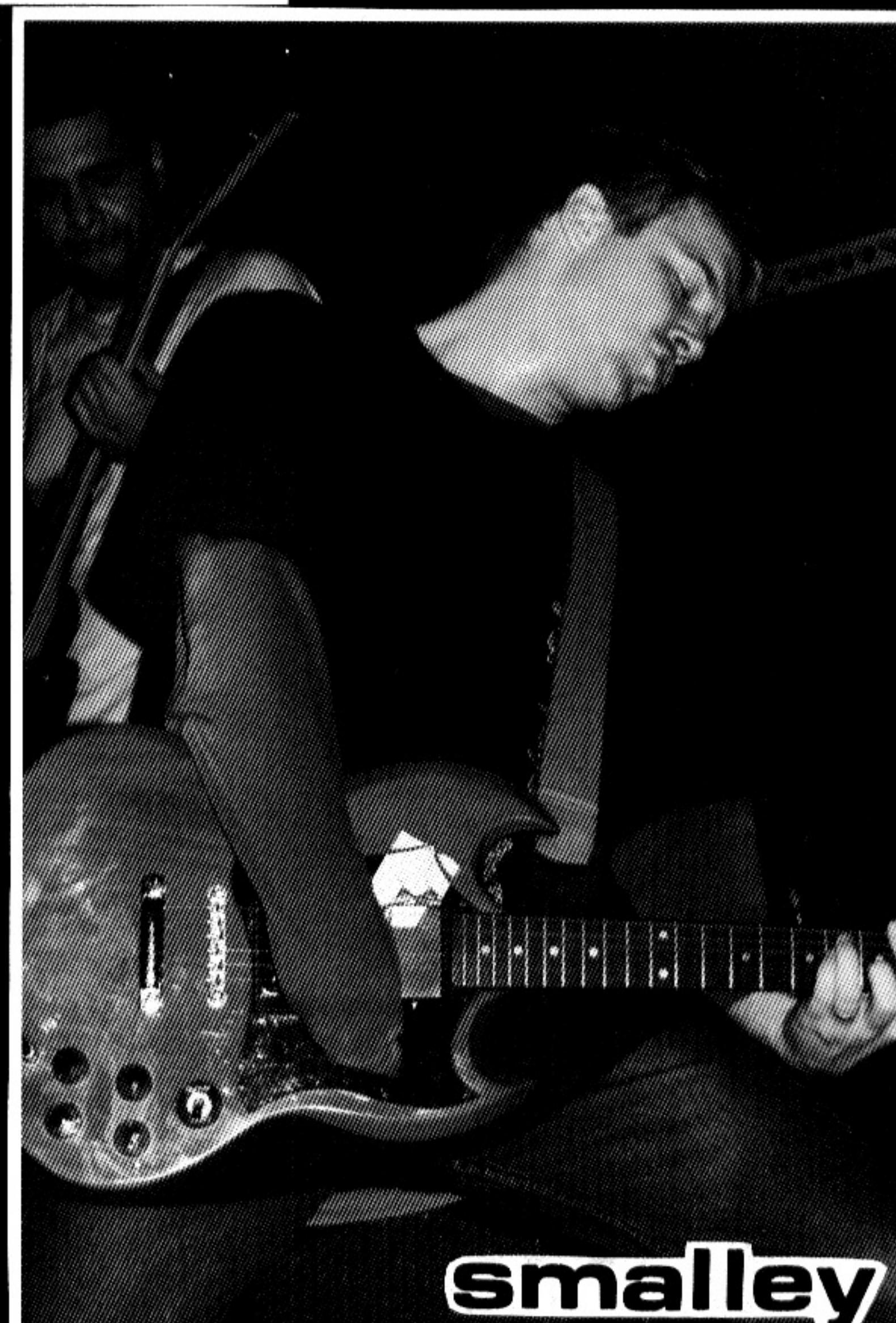
DS: We were on the road for nine months out of a year, and I met my future wife whom I've married since, but back then she was my fiance. I missed her and we were on the road so...

HW: So when you quit ALL, did you think you were going to settle down or did you know you were going to do another band?

PHOTO: Traci



dave



smalley

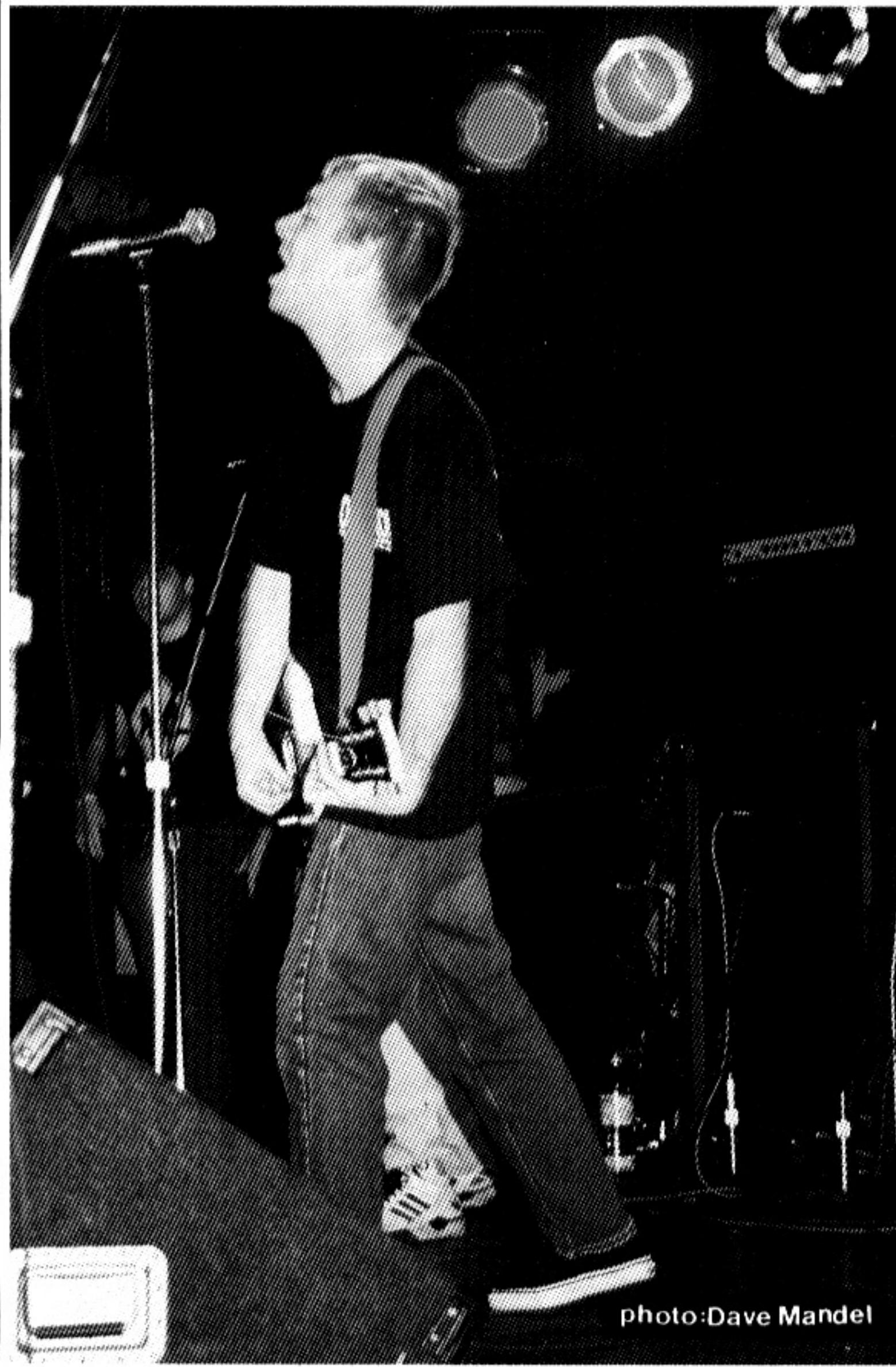


photo:Dave Mandel



PHOTO: Traci

DS: I thought I was going to go back to college and stop music. DOWN BY LAW, like I said, started out as a project and then I realized I was far too into it to stop. So now I realized what I want to do with my life. I think you're put here for a purpose, whatever's up there puts you down here for a reason and this is my reason.

HW: So DOWN BY LAW is what you do for a living?

DS: It's what we want to do full time, it's what we believe in. The fact that people like us and that we sell records is great. Even if people didn't like us and didn't buy our records, we would still do it.

HW: Since DOWN BY LAW is a full time thing do you have a rigid scale, do you practice a lot?

DS: Well, the new line-up got together about eight weeks before we went on tour so we practiced everyday before we left and now we've been playing everyday for a month and my voice is shot (laughter). When we get back we're recording a five-song Ep and we're supposed to do three singles all in January, but I don't think we'll be able to do all those. Then we go back to Europe in April.

HW: Does the rest of the band, or Jim (DBL's tour manager) make fun of you for all the kids that come up and worship you?

DS: No, that is why I do this. They know if they did they would be long gone. Every one in the band has the same beliefs. They may drink a beer but they are the best people you could meet.

HW: What lyrics did you write on "Can I Say"?

DS: I wrote little bits and parts for almost all of them, but most of them were already written.

HW: By Shawn Brown?

DS: Mostly Brian wrote all the lyrics, and I wrote all of "Values Here".

HW: Do you get money from Taang! Records for the re-issue or the shirts they make?

DS: I don't like to bring it up, but since it's been brought up already, I would advocate not buying Taang! products. They have a tendency of ripping off every band that has been on them. DYS, SLAPSHOT, The BOSSONES and every other good band that has been on Taang! has been ripped off. I haven't seen a cent in royalties from either record. The only reason I said he could do it (repress "Brotherhood") was because people were paying a hundred dollars for it which is crazy. He went and made a whole marketing scheme out of it. So, don't support that shit. Buy Dischord, buy Epitaph, buy New Red Archives but don't buy Taang!

HW: Who was the one in DYS who authorized for it to be done?

DS: Curtis pestered me for a long time. Finally, I said "You can do the first one" ("Brotherhood"). He re-released the second one without asking me, put it in a new cover making it look like a brand new record. I had to call our attorney and ask how we could go about suing Curtis. Finally, on the record and on the cassette there was a sticker put on it that said it was a re-issue.

HW: I heard a rumour that the guy stagediving on the back of the "Wolfpack" re-issue with the ski mask with the swastika on top is Choke. Is that true?

DS: No. That's a crazy kid named Andrew Brady who was at all the Boston shows. He had nothing to do with nazism he was just crazy. He was punk as shit, one punk ass motherfucker. I don't know what happened to him. He is probably in jail or running some crime syndicate. He was the guy who climb whatever height there was to stagedive, especially to DYS and SSD, which were his two favorite bands. He would jump off things (long pause and laughter) and you would think he would be dead after.

HW: What kind of music do you listen to on a regular basis?

DS: I listen to the JAM, I listen to the CLASH and the DOUGHBOYS new demos because they just got signed to A&M and their stuff is amazing.

HW: What do you think of bootlegs?

DS: If it's a bootleg where it's a kid who really likes Dag Nasty or Down By Law or whoever it happens to be and he puts it out for his friends and sells a few hundred copies, that's not too bad. It gets bad when there's a bootleg and it's really professionally done with a slick cover and it looks like a real record. The problem with bootlegs is you're hurting the band because they have no control over the sound quality. Basically, you are hurting the bands you love by bootlegging.

HW: Is the book you wrote "The Dark Side" ever going to come out?

DS: No. That was a book I wrote at the end of DYS and part of the beginning of Dag Nasty. There's a lot of things in the early stages of DYS that I don't believe in now like knocking beers out of people's hands and all that.

HW: Was all that true about what you guys did in Boston?

DS: No. That stuff got blown up over the years. The New York/Boston rivalry thing was pretty true though.

HW: What did you think of playing CBGB's yesterday?

DS: That was cool. The thing about that show was that it wasn't an all-ages crowd. It was a New York bar crowd except for a few people like you guys. Most of the people there were cool. There were people there from Spain. I'm sure they are nice people, but they're not the type of people who get into it.

HW: Was the last time you played CB's with DYS?

DS: Yeah. The thing was (About the NY/Boston rivalry) it wasn't like everyone in New York hated Boston or the other way around, it was just fun. A lot of people in NY at the time did drugs and drank and we didn't, so they thought we were assholes and we thought they were assholes and it was crazy stuff. Definitely not worth hitting people in the face for.

(This ends the portion of the interview that was done in Trenton, we pick up five days later in Washington, D.C. after DBL finished their set at the 9:30 Club.)

HW: On "Four On The Floor", what is the song "Downside" about?

DS: It's about how it's not really enough to make a record or sing about stuff, you have got to do stuff too. You've got to go on tour, you've got to talk about your songs, you've got to give money to organizations you believe in, you've got to put out fanzines. Actually, Brian wrote the first part of the song which is obviously about certain bands. His argument isn't actually with those bands, it's with the people who think by playing music in their basements and cliqueing together they will change something. Doing that is great, but it's just the first step.

HW: I read somewhere that you sang for The Angry Samoans one time in Boston.

DS: They were friends of mine and DYS's and Metal Mike (vocalist for the Samoans) asked me to sing "Homosexual", so I sang it and it was pretty crazy because it was the DYS singer with the Angry Samoans.

HW: What are some of the craziest DYS shows you can remember?

DS: It varies. That show that's on the back of "Wolfpack" was a show in Mulden (sp?), Mass. at a VFW hall and afterwards they said they would never have a show again. The early shows were all pretty chaotic, you had shows like Jerry's Kids, FU's, DYS, Minor Threat and The Misfits.

HW: Did you get a lot of flack when the second DYS record came out?

DS: Yeah. I wrote every kid who wrote me telling them we were the same people, we weren't out shooting speed or hanging out with heavy metal babes.

HW: Are you happy with the second DYS record?

DS: It was a growing thing, but I'm glad I never did anything else like that. It was fu. We got better at our instruments, we got a new guitarist. It was a chance to do stuff we had not done.

HW: Like the ballad?

DS: Yeah, there was some cheesy part to it, but it was what it was.

HW: So you don't regret it at all?

DS: Maybe a little bit.

HW: Any other regrets musically?

DS: Not really. Sometimes Brian, Colin, Roger and I talk about what would of happened if I had stayed in Dag Nasty, but that's not a regret because I got to go to college for a while in the Middle East and I wouldn't of given it up for anything.

HW: What was that like? (Going to college in Israel)

DS: It was cool. I got to live in the oldest fucking city in the world!

HW: What's your scholastic standing?

DS: I finished my BA and I started to go to grad school but I didn't have the time with the band and everything, much to my parents' dismay.

HW: So what does the future hold for you? Are you going back to school at anytime or what?

DS: I think I won't give up music, it'll be here for the rest of my life. Either I'll start producing or work for a record label. I'm in the environment now and I can't get out.

HW: Did you always play guitar or was it something you started in Down By Law?

DS: I always played, but this was the first band I played in.

HW: Did you write the songs in DYS?

DS: Yeah, but it wasn't as good then. Like "Wolfpack" was plunking it out one note at a time, which is why it has that pattern.

HW: Who is Mat Gleason? (Referring to the DBL song "Mat Gleason is god")?

DS: Mat Gleason is a guy who's a friend of mine who's an artist and a painter, he's a totally wild independent free spirit who rather than have a nine to five job and pay rent, lives in his father's machine shop because his father's a millionaire who owns a machine shop but he doesn't get a cent from him. He lives in a room smaller than this one with ball bearings all over the floor and he does his own thing. He's an art critic and he started an underground newspaper about artists. It's like the National Enquirer for artists, it's very cool. The reason we named the song after him was because he does things his own way, and for me that's an influence.

HW: When you say you'll be doing music for life, do you always think it will be with Down By Law?

DS: I hope so. I've been in so many other bands that I just want to stay with this one, there's definitely a lot of spiritual fulfillment with this one. In some ways, it's my favorite band I've been in.

HW: Do you still wear X's on your hands at all?

DS: No, I've got one on my arm, that's good enough. (referring to his tattoo). Once in awhile someone will come up to me and put a big X on my hand. I've put them on everyday for eight years to the point that I got ink poisoning and I'd get dizzy. It's not like I don't wear them on purpose or anything, it's like (long pause) people steal your markers and whatever (laughter).

HW: What's Dave Smalley's definition of Straight Edge?

DS: It's a way of approaching life that helps you see things the way they really are and do things the way you should do them without having to put a foreign substance in your body. It helps guide you.

HW: What was the deal with the Rule Of Thumb record you did?

DS: Rule Of Thumb were from Staten Island, they were friends with ALL, we used to stay at their house. They lost their singer and asked me to do it.

HW: Did you write all the lyrics?

DS: It's hard to remember. Whatever you like, I wrote. (laughter) They sent me demos with the old singer. It was really different from my style but that's the way it came out.

HW: Of all the bands you've been in, what's your favorite record you did?

DS: Not to cop an easy answer, but that's hard, I love them all so much. I love both Dag Nasty records, I love the first Down By Law record. I like six or seven songs on this new record a lot. There's some songs on this one that have little things that I'm not too psyched over. Overall, it's hard to say, but Down By Law is the biggest spiritual fulfillment I've had yet.

HW: Do you still like the ALL stuff you did?

DS: Yeah, I have nothing bad to say about ALL. In fact, that second ALL record "Allory For Prez..." is one of my favorite records.

HW: Is there still any DYS stuff you still think is totally awesome?

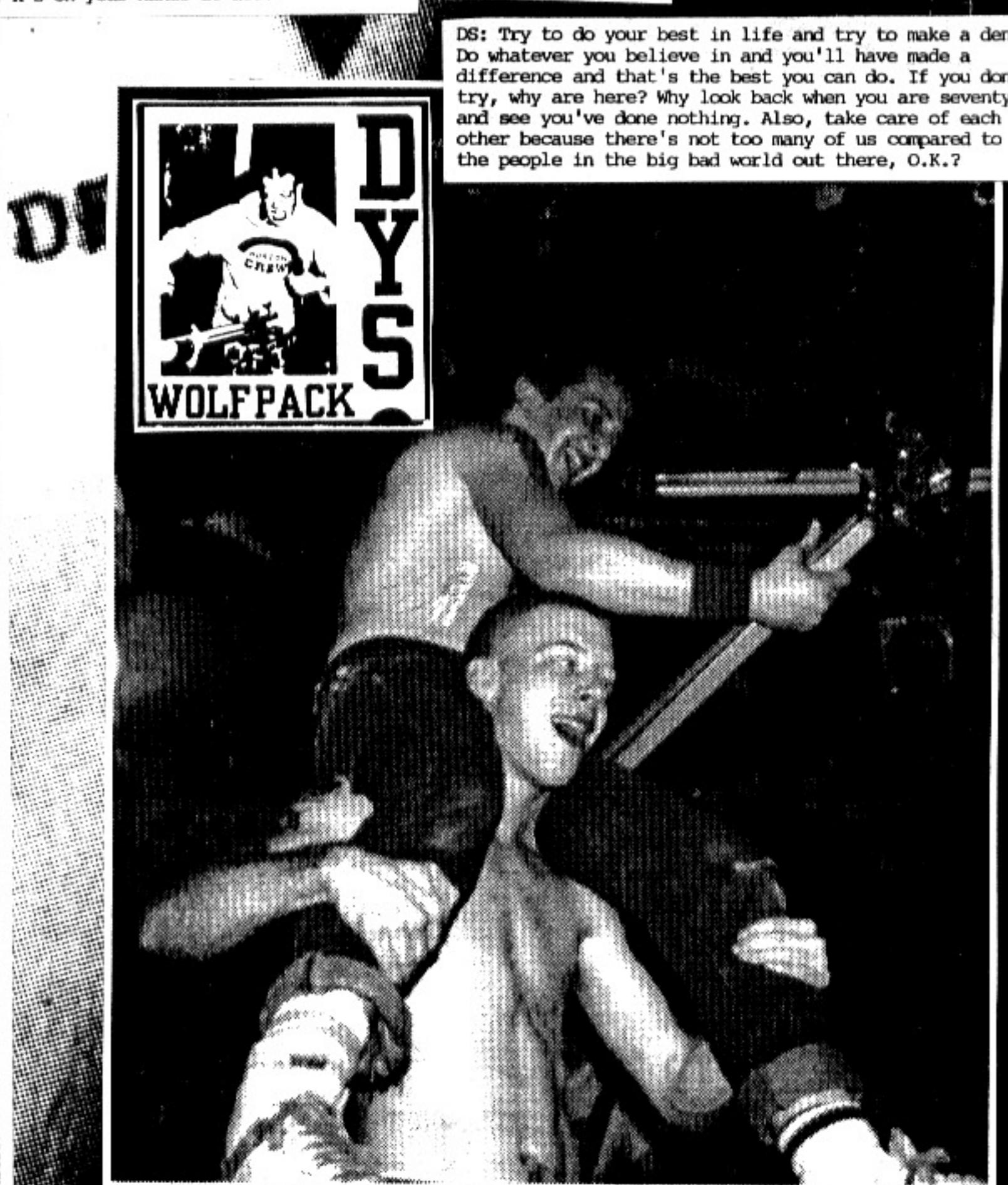
DS: I like the slow weird song on the first album "Escape". We did that five in the morning with Lou Giordano, the guy who just produced the Sugar record. Bob Mould sang back-ups on that record ("Brotherhood")

HW: No way! I never knew that! That's crazy!

DS: Yeah, Bob Mould and Grant Hart singing back-ups on "Wolfpack"! I'll never forget it.

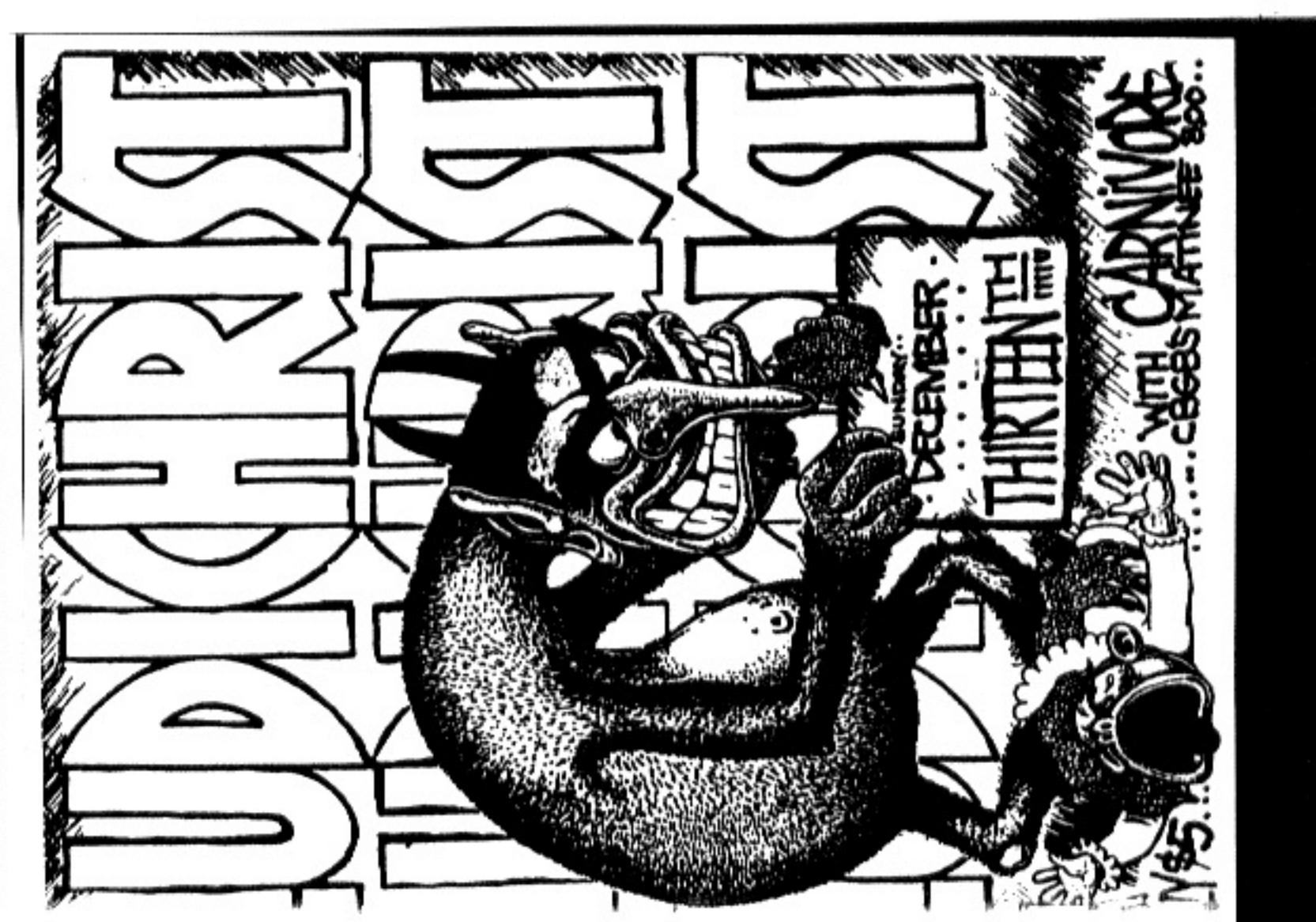
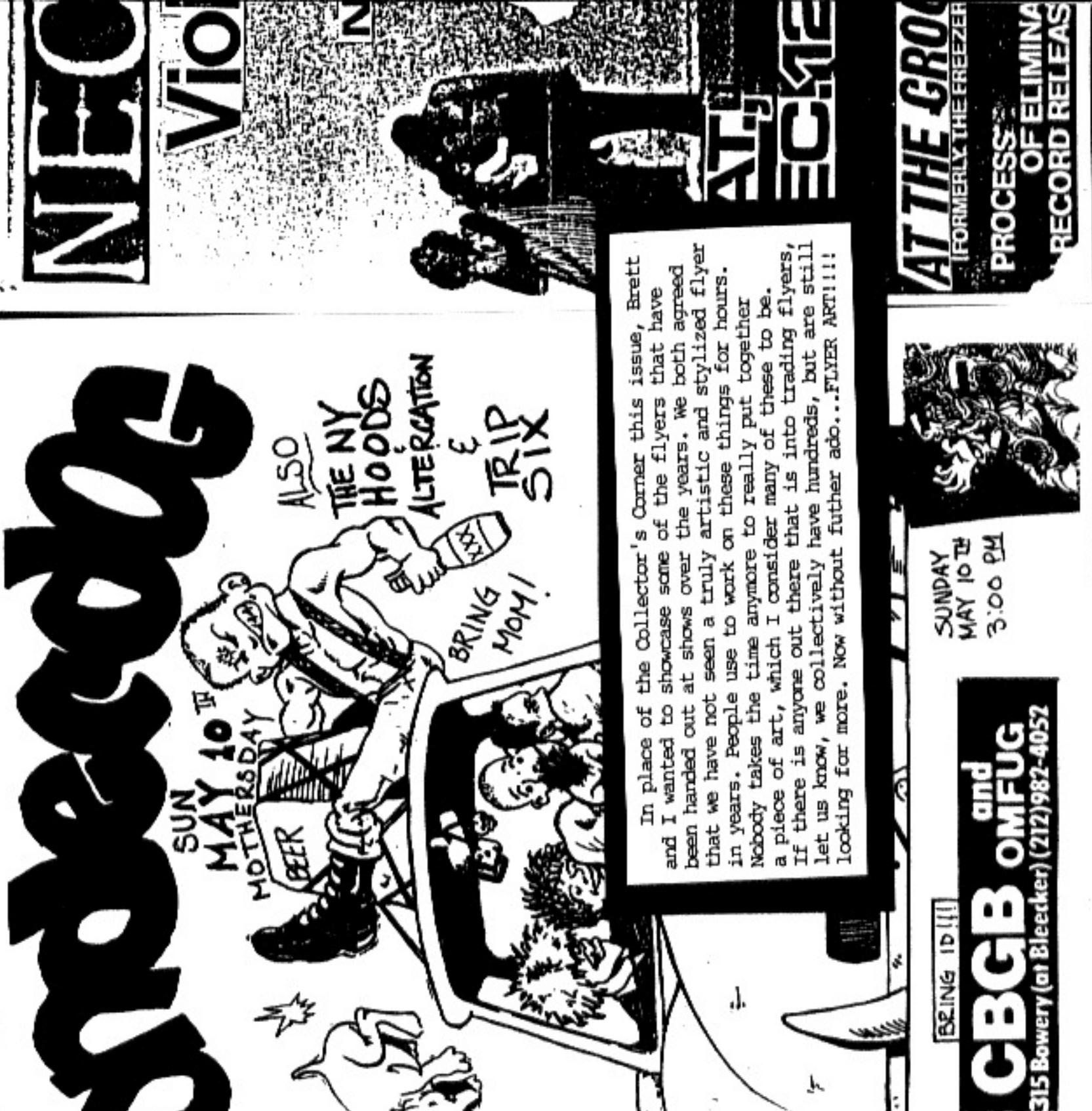
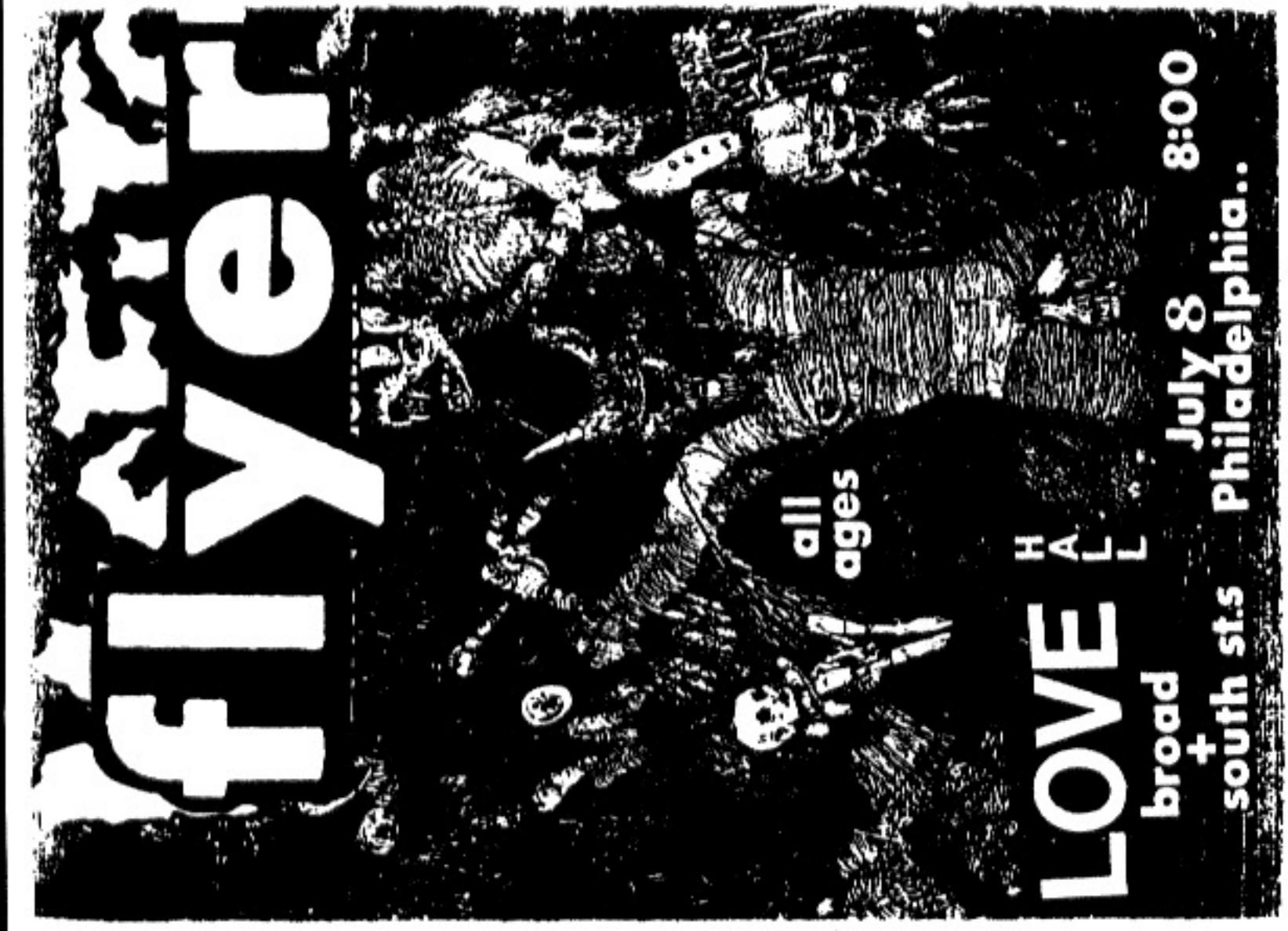
HW: Final Comments?

DS: Try to do your best in life and try to make a dent. Do whatever you believe in and you'll have made a difference and that's the best you can do. If you don't try, why are here? Why look back when you are seventy and see you've done nothing. Also, take care of each other because there's not too many of us compared to the people in the big bad world out there, O.K.?



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In place of the Collector's Corner this issue, Brett and I wanted to showcase some of the flyers that have been handed out at shows over the years. We both agreed that we have not seen a truly artistic and stylized flyer in years. People use to work on these things for hours. Nobody takes the time anymore to really put together a piece of art, which I consider many of these to be. If there is anyone out there that is into trading flyers, let us know, we collectively have hundreds, but are still looking for more. Now without further ado...FLYER APRIL!!

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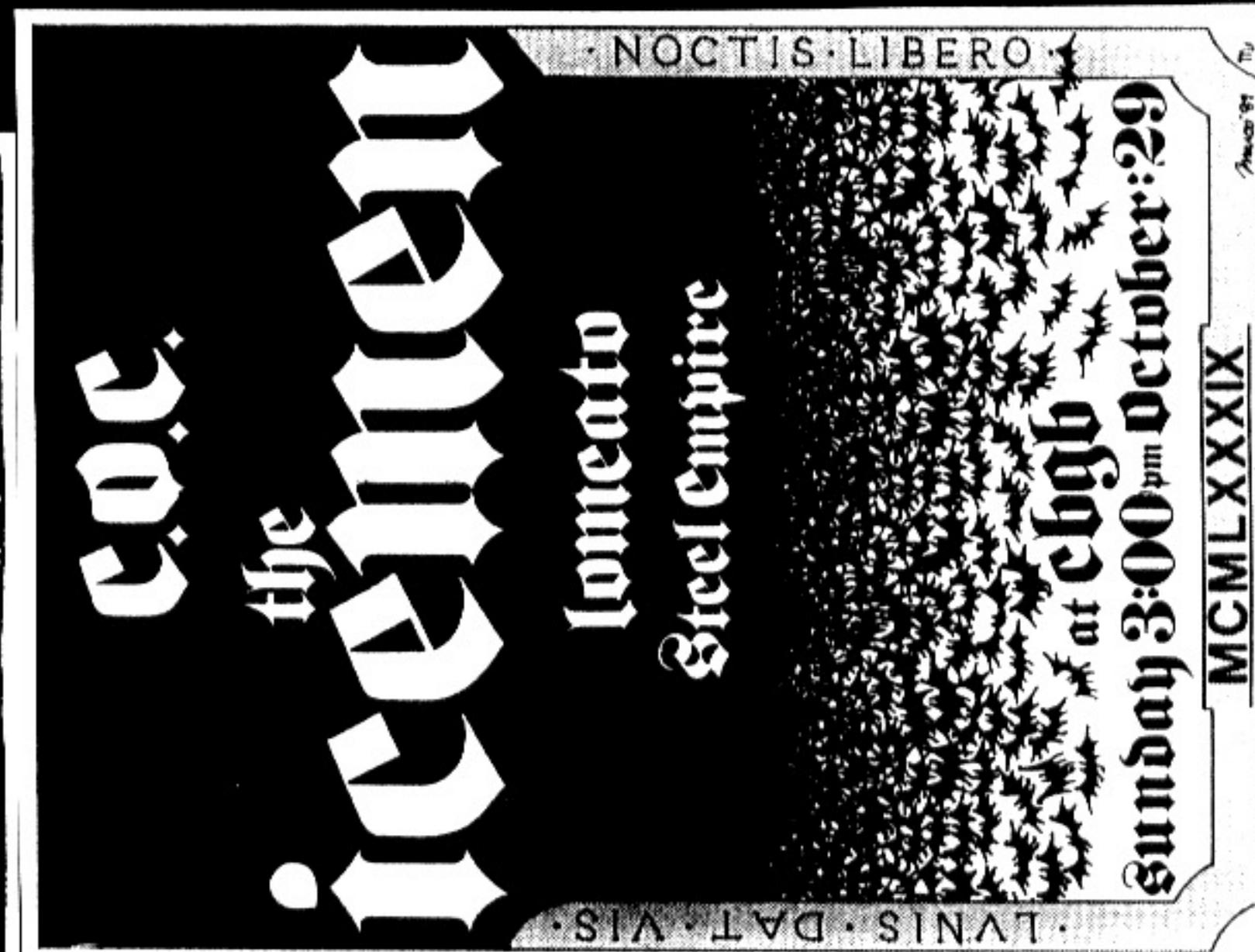
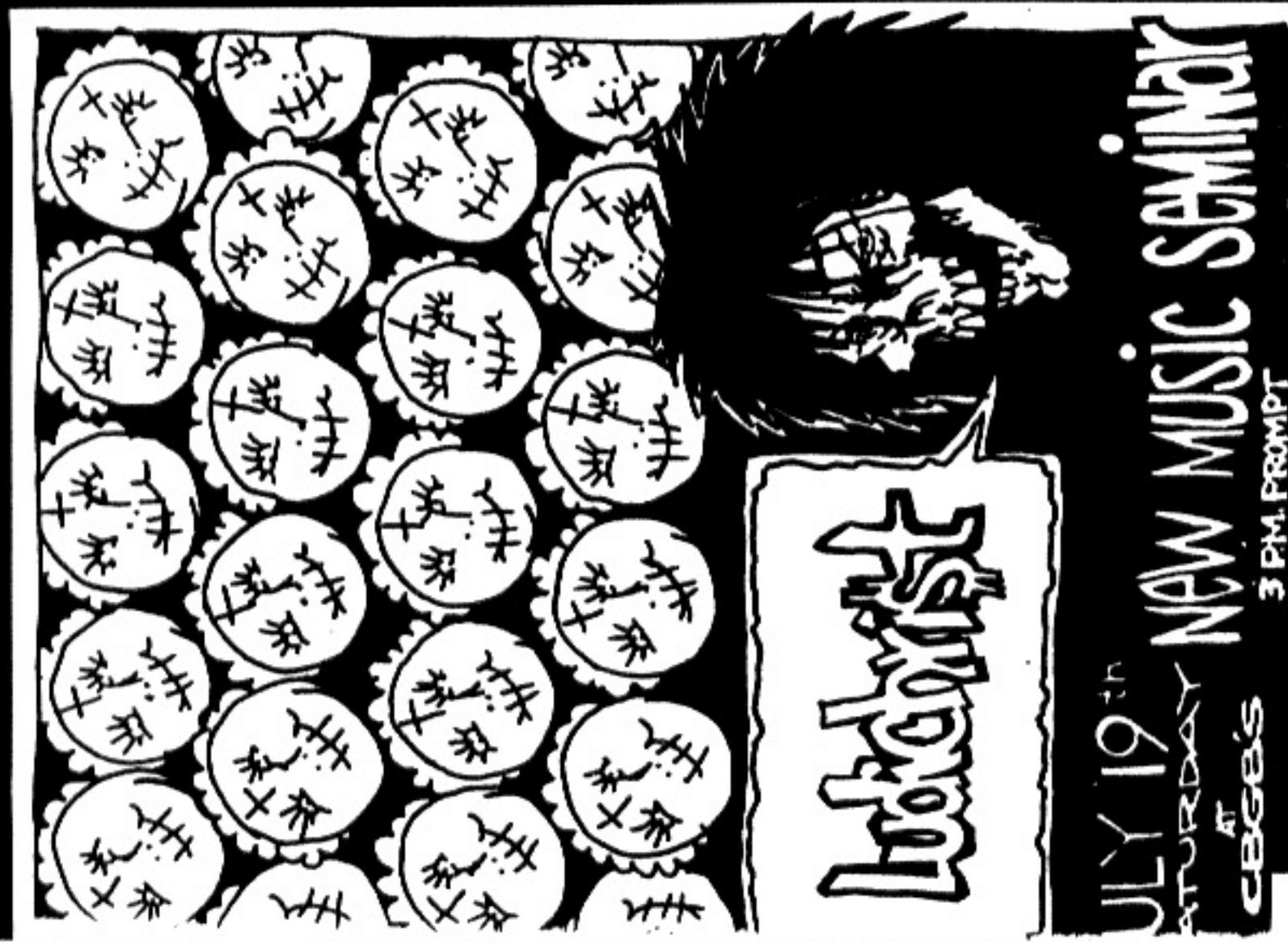


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TECNO - PRESENTS:
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ALL AGES

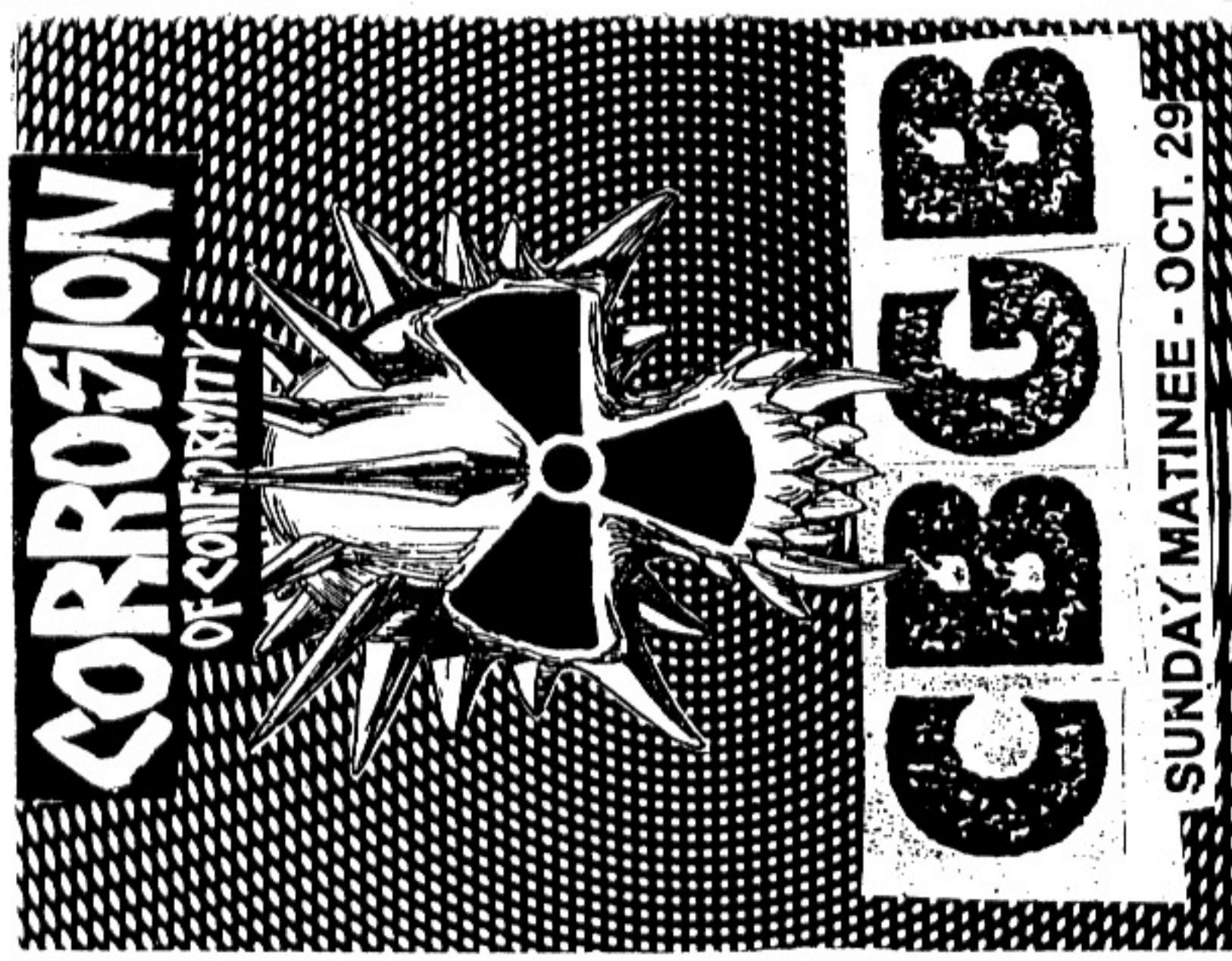
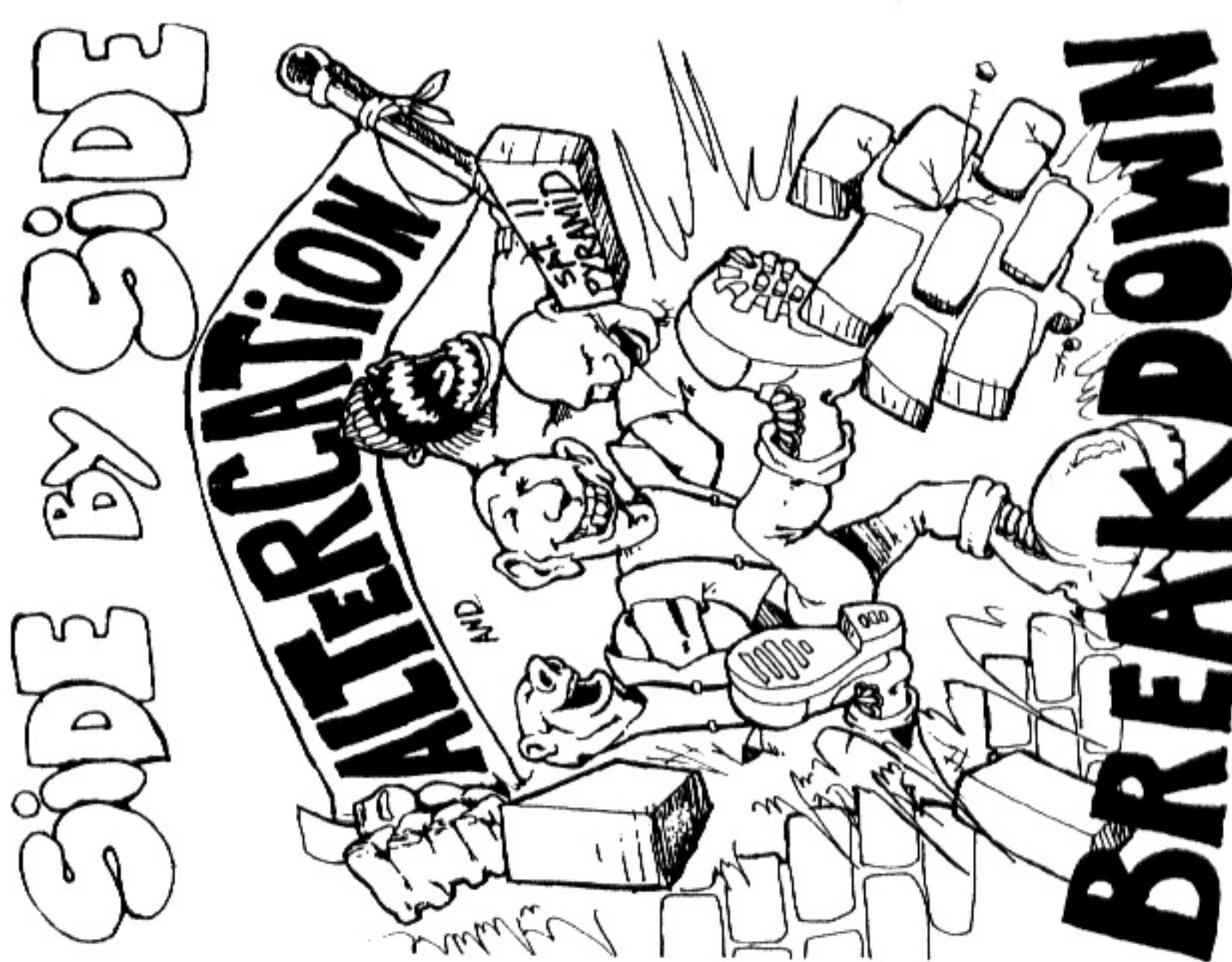


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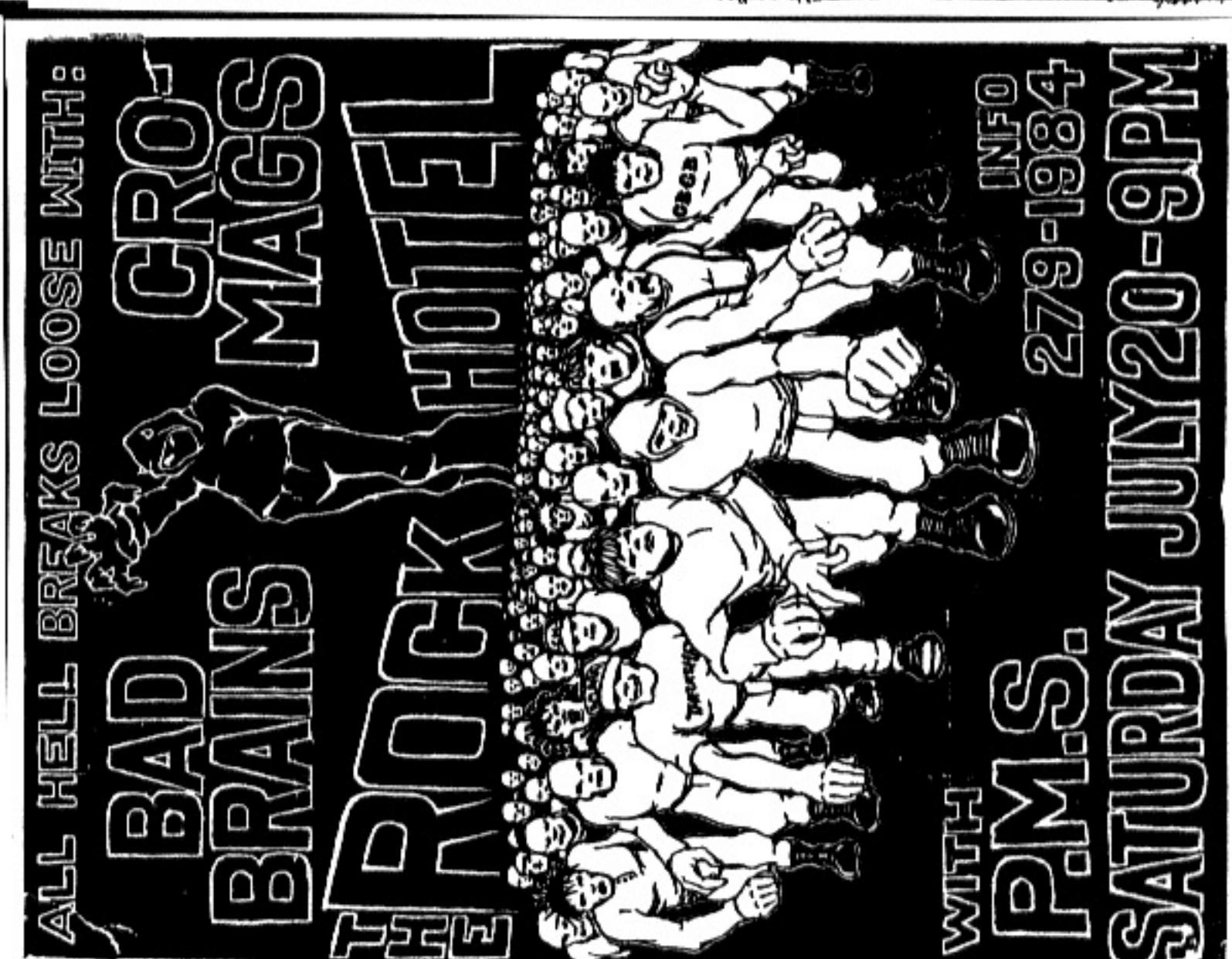
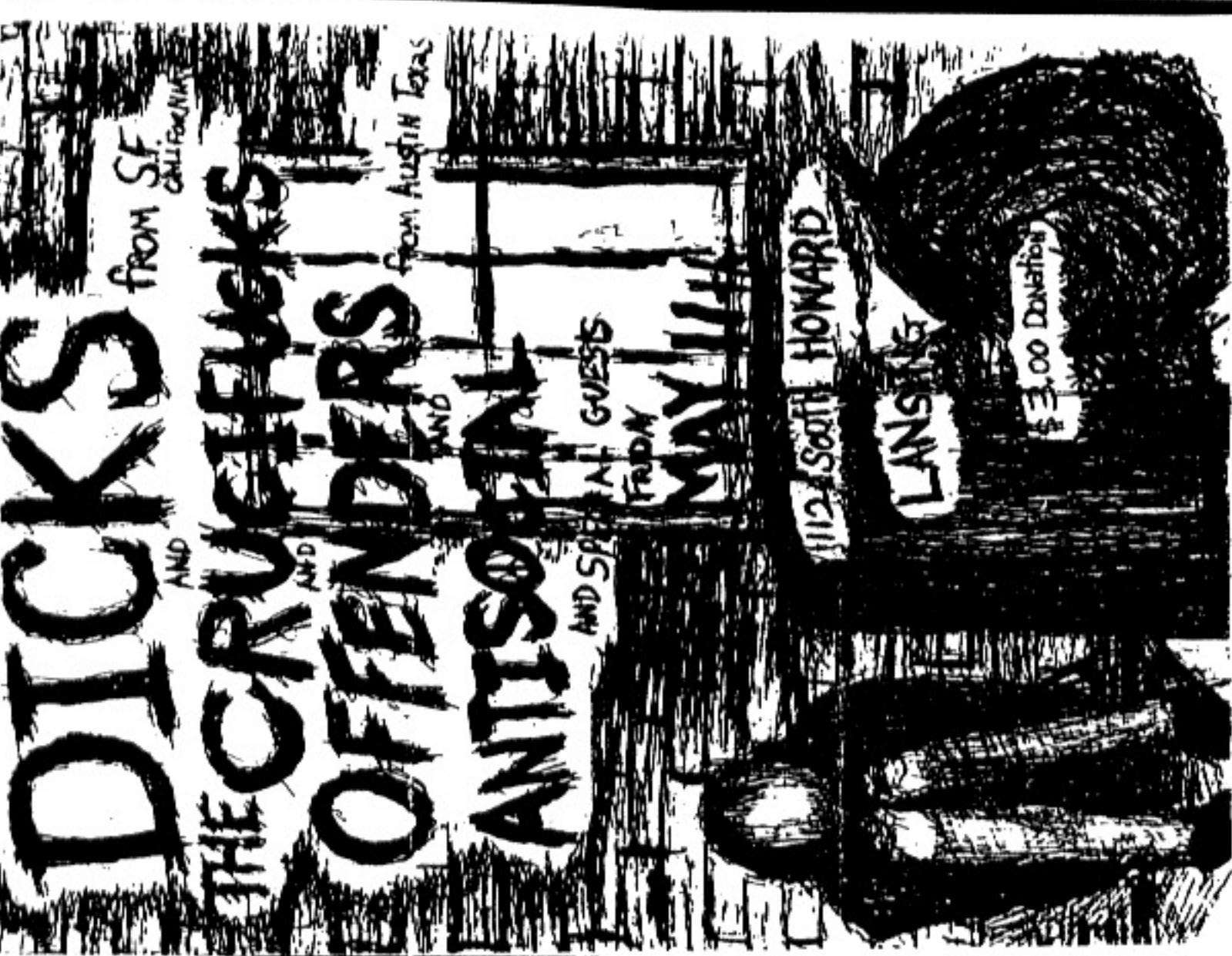
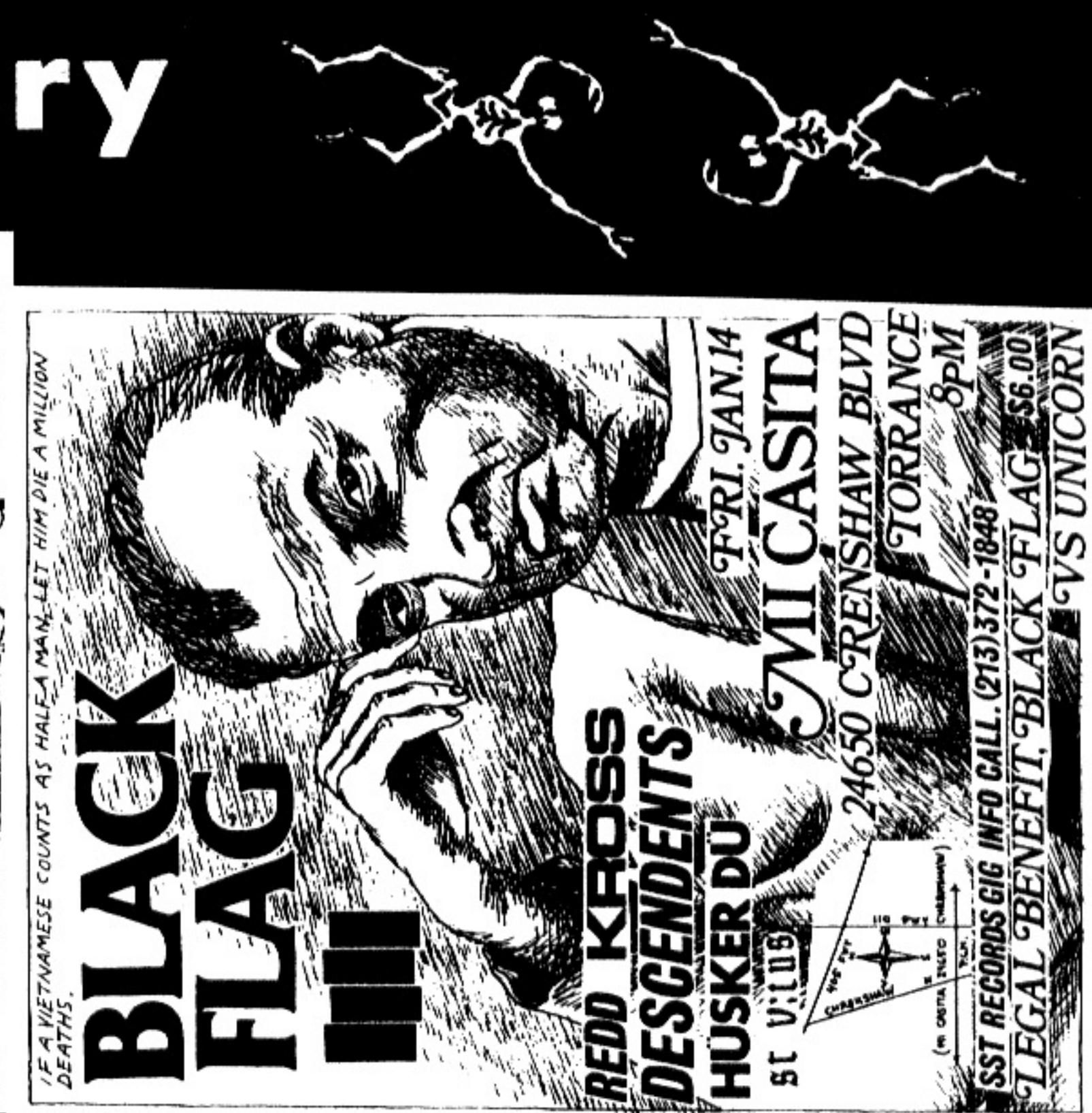
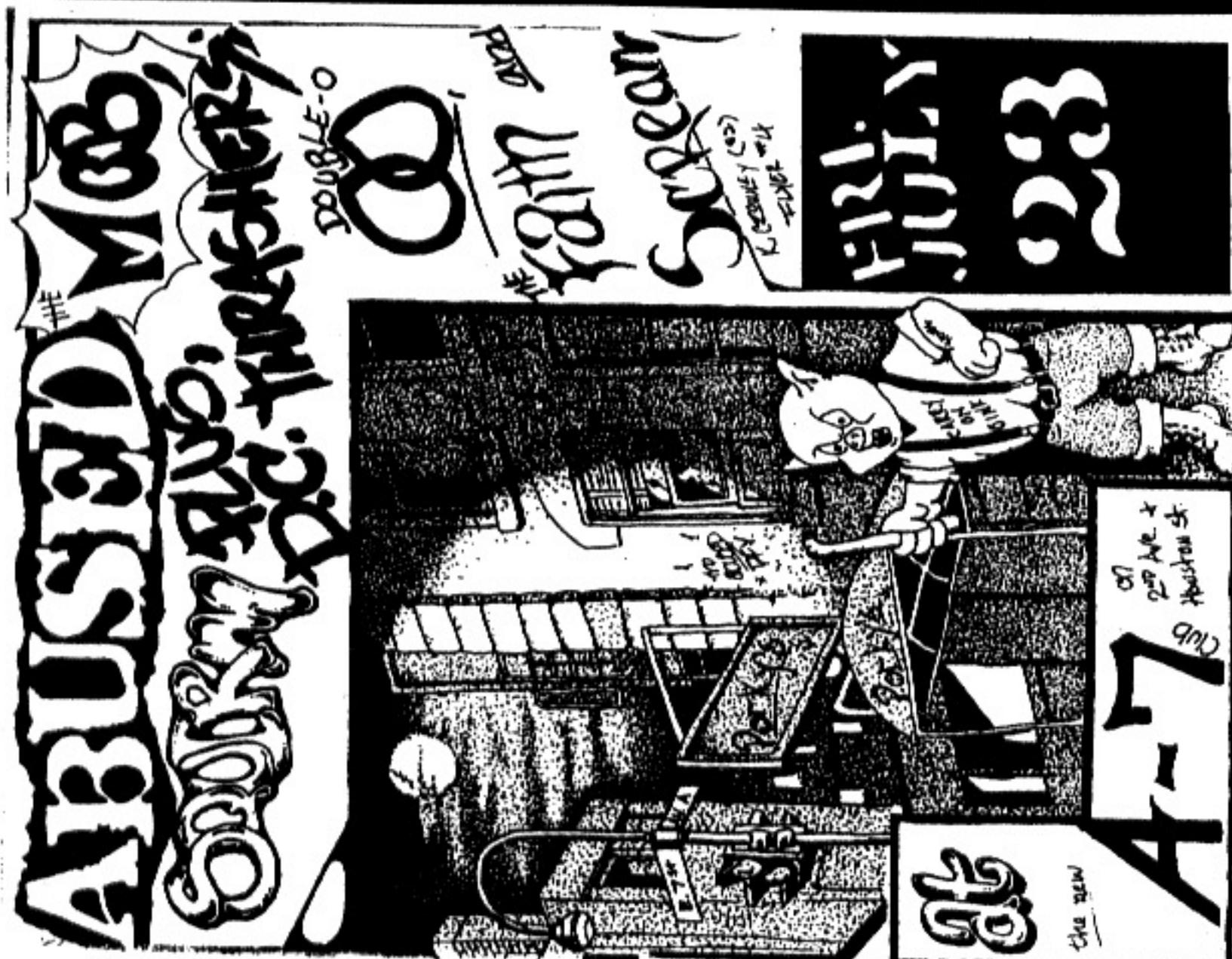
flyer art gallery



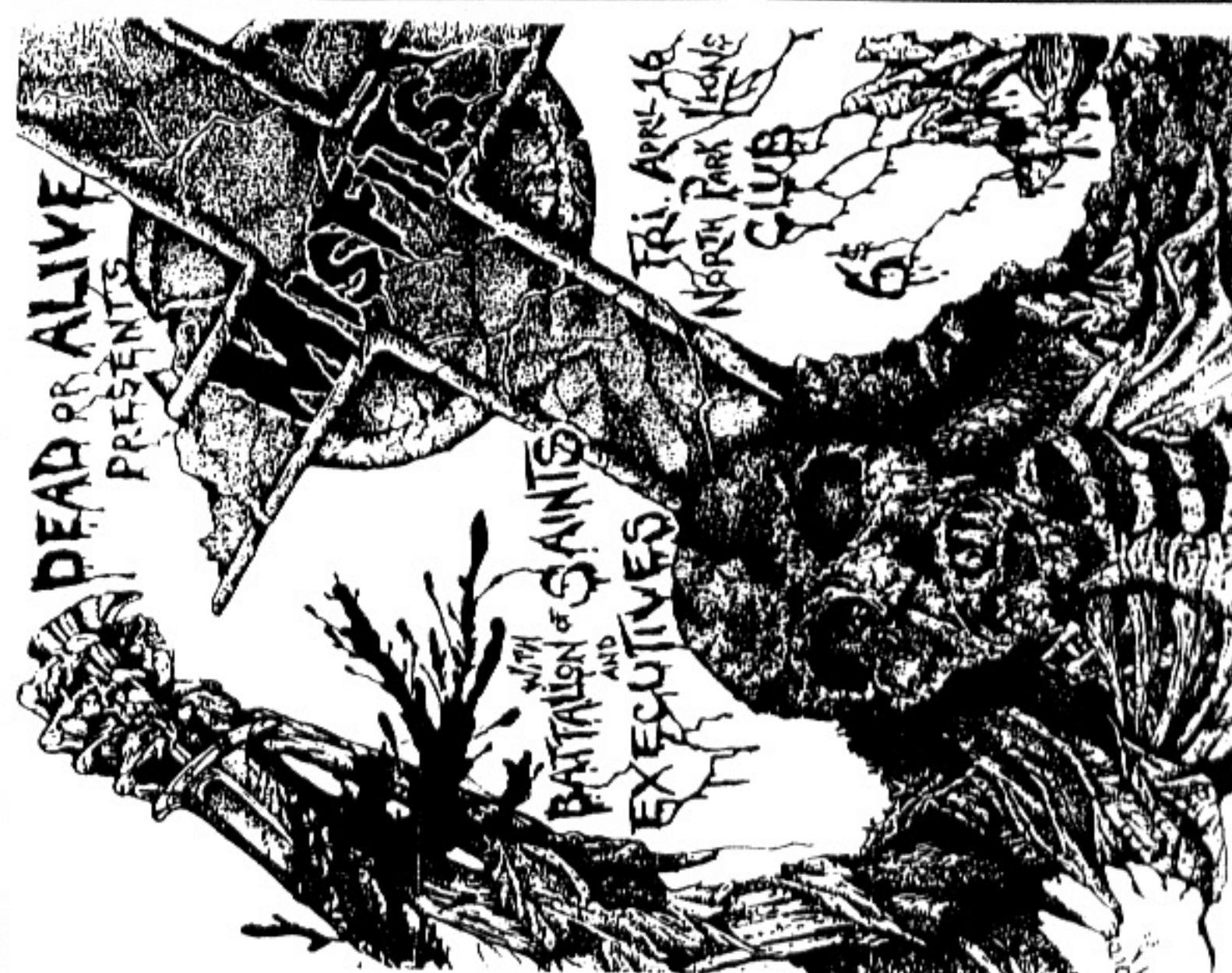
THE ONSLAUGHT CONTINUES...
of LIFE'S BLOOD of



flyer art gallery



flyer art gallery





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